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No. XLVIII.—NEW SERIES.

[PRICE HALF-A-CROWN.]

DECEMBER.

THE  
ART-JOURNAL.



VIRTUE & CO., 26, IVY LANE, LONDON.

NEW YORK: VIRTUE, YORSTON & CO. PARIS: A. XAVIER. LEIPZIG: F. A. BROCKHAUS. ROTTERDAM: J. G. ROBBERS.  
OFFICE OF THE ART-JOURNAL, 13, BURLINGHAM STREET, STRAND, WHERE ALL COMMUNICATIONS FOR THE EDITOR SHOULD BE SENT.

VIRTUE AND CO., PRINTERS, CITY ROAD, LONDON.



# THE ART-JOURNAL

## THE ILLUSTRATIONS.

1. A DREAM OF THE FUTURE. Engraved by J. COUREN, from the Picture by W. P. FAITH, R.A., T. CRESWICK, R.A., and R. ANSDALL, A.R.A., in the Possession of S. GURNEY, Esq., M.P., Prince's Gate.
2. THE GIPSY QUEEN. Engraved by F. JOURNET, from the Picture by P. F. POOLE, R.A., in the Collection of T. BIRCHALL, Esq., Preston.
3. EVANGELINE. Engraved by J. H. BAKER, from the Statue by S. F. LYNN.

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## DEDICATED, BY SPECIAL PERMISSION, TO H.R.H. THE PRINCE OF WALES.

The Editor and the Proprietor of the ART-JOURNAL, with some degree of confidence, refer to their past efforts as evidence that they may be relied on for future exertions in the conduct of this Journal. During the coming year they are enabled to calculate on the aid of several new contributors, and on the power to introduce many novelties in Art and Art-Manufacture.

Among the leading writers who will endeavour to extend, in its pages, the knowledge and appreciation of Art, are the following:—

JOHN RUSKIN.  
PHILIP G. HAMERTON.  
MRS. BURY PALLISER.  
J. BEAVENTON ATKINSON.

W. P. BAYLEY.  
PETER CUNNINGHAM.  
LLEWELLYN JEWITT, F.S.A.  
F. W. FAIRHOLT, F.S.A.

DR. CRACE CALVERT.  
THE REV. CHARLES BOUTELL.  
THE REV. E. L. CUTTS.  
JAMES DAFFORNE, &c. &c.

The Illustrations and Biographies of German Artists will be followed by those of Belgium.

Mr. and Mrs. S. C. HALL will continue their Memories of the most Illustrious Authors of the Age (illustrated)—Southey, Wordsworth, Wilson, Campbell, Maria Edgeworth, Mrs. Hemans, &c. &c.

The principal Engravings will be of the following Pictures by British Artists:—

THE ORPHAN, T. Faed, R.A. In the collection of J. W. Leather, Esq., Leeds.  
PUSSY MAYFLOWER, R. Gavin, R.S.A. In the collection of R. Brocklebank, Esq., Liverpool.  
SPRING, T. Webster, R.A. In the collection of — Eden, Esq., Lytham.  
SUSANNAH, J. R. Herbert, R.A. In the collection of J. H. Macrae, Esq., Liverpool.  
THE CAVALIER, Herring, Baxter, and Bright. In the collection of F. Chapple, Esq., Liverpool.  
CHASTITY, W. K. Frost, R.A. In the collection of T. Birchall, Esq., Preston.  
THE YOUNG MOTHER, J. H. S. Mann. In the collection of J. Knowles, Esq., Manchester.  
THE TROOPER, Herring, Baxter, and Bright. In the collection of F. Chapple, Esq., Liverpool.  
NEW SHOES, W. P. Frith, R.A.  
THE MAYPOLE, J. Nash. In the collection of the Publisher.

BIRD-CATCHERS, W. Hemaley. In the collection of D. Price, Esq., Regent's Park.  
PAOLO AND FRANCISCO DA RIMINI, Noel Paton, R.S.A. From the collection of the late T. E. Plint, Esq., Leeds.  
THE PARTING, P. F. Poole, R.A. In the collection of C. Hargitt, Esq., Edinburgh.  
ISABELLE OF CROYE, A. Elmore, R.A. In the collection of J. Rhodes, Esq., Leeds.  
SPANISH CONTRABANDISTAS, J. Phillip, R.A. In the collection of Her Majesty.  
THE FOUNTAIN, C. L. Muller.  
EVENING IN THE MEADOWS, F. R. Lee, R.A., and T. S. Cooper, R.A. In the National Gallery.  
THE WIFE'S PORTRAIT, Alfred Elmore, R.A. In the collection of John Dillen, Esq., Campden Hill.  
A BREAKFAST TABLE, T. Webster, R.A. In the collection of J. Graham, Esq., Largs.  
THE POST BOY, F. Goodall, R.A.

And among the works in Sculpture will be Engravings of—

THE SVENIL . . . . . Storey.  
THE SLEEP OF SORROW AND THE DREAM OF JOY . . . . . Monti.  
THE MUSE OF PAINTING . . . . . Foley, R.A.  
THE MONUMENT TO SIR R. BRUCE . . . . . Foley, R.A.

RELIGION . . . . . Edwards.  
BRITANNIA UNVEILING AUSTRALIA . . . . . Halse.  
THE LADY WITH THE LAMP . . . . . Durham.  
ETC. ETC.

The ART-JOURNAL is the only Journal in Europe that aims to represent the Arts—the Fine Arts and the Arts Industrial. It contains intelligence concerning every topic connected with Art that can inform and interest the Artist, the Amateur, the Student, the Manufacturer, and the Artisan, and conveys to the general public such information as may excite interest in Art, in all its manifold ramifications; the duty of its Conductors being to communicate knowledge concerning every topic on which it is valuable—to produce not only a beautiful work for the Drawing-room, but one that shall be equally an accession to the Studio and the Workshop.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address, but we pay no attention to anonymous communications.

The Office of the Editor of the ART-JOURNAL is 13, BURLEIGH STREET, STRAND, where all Editorial communications are to be addressed. Letters, &c., for the Publishers should be forwarded to 26, Ivy Lane, Paternoster Row.

Covers for the Volumes of the ART-JOURNAL can be had of any Bookseller at Three Shillings each.

All Orders for Advertisements should be sent to VIRTUE & Co., 294, City Road; or 26, Ivy Lane, City. Post Office Orders should be made payable to VIRTUE & Co., 294, City Road.

The Proprietors of this Work reserve the right of Translating and Publishing it on the Continent of Europe.



## THE ART-JOURNAL.



LONDON, DECEMBER 1, 1865.



*W*E have completed the TWENTY-SEVENTH Annual Volume of the ART-JOURNAL—the FOURTH of a NEW SERIES; and, in compliance with a now old custom, issue a brief address to our Subscribers.

The ART-JOURNAL is the only Journal in Europe that aims to represent the Arts—the Fine Arts and the Arts Industrial—either or both.

Various attempts have been made to obtain such popularity for works of that class as might justify their publication; but they have not succeeded. Yet it is notorious that the number of inquirers concerning Art—of amateurs, collectors, critics—have increased tenfold since this work was, twenty-eight years ago, first issued. Every other kind of publication has multiplied, but to represent Art there is only the ART-JOURNAL.

It will be obvious that to the great cost requisite to produce such a work is mainly attributable the paucity of periodical Art-literature; and that the age, so fertile of matter on this all-important topic, is not indifferent to a leading source of gratification and intelligence. But be the cause what it may, we have laboured, and shall continue to labour, with earnestness and zeal, to retain the place we hold in public favour; hesitating at no expenditure that may supply such means of information as can be obtained by the co-operation of accomplished writers and able artists.

We humbly, yet with some degree of confidence, refer to our past efforts as evidence that we may be relied on for future exertions in the conduct of this Journal. During the coming year we are enabled to calculate on the aid of several new contributors, and on the power to introduce many novelties in Art and Art-manufactures.

Our aim has been, and will continue to be, to minister to the utmost of our power, and by all available resources, to the requirements of the Artist, the Amateur, the Manufacturer, and the Artisan.

We desire that the ART-JOURNAL shall be regarded not only as an illustrated work which may be an elegant luxury of the drawing-room, but an auxiliary in the studio, and a "helper" in the manufactory and in the workshop. We have reason to believe that hitherto in this aim we have been successful; and it is certain that the services we have endeavoured to render to the several classes who profess Art have been earnestly acknowledged.

While we are grateful for past favours to those whose interests we represent, and to whose wants we minister, we trust we may anticipate an increased support—commensurate with the increased appreciation of Art by which the present age is distinguished.

ECCLESIASTICAL  
ART-MANUFACTURES.

## III. EMBROIDERY.

BY THE REV. EDWARD L. CUTTS, B.A.

THE revived love of mediæval Art has not only created new schools of Art-manufacture in sculpture and wood-carving, and metal-work, but it has also revived the peculiarly feminine art of embroidery, which is rapidly assuming an importance as a branch of Art-manufacture that entitles it to a place in these columns.

There was a time when England seems to have excelled the continental nations of Europe in the excellence of its works of embroidery; a fact which is illustrated by the naïve story told by Matthew Paris, of Pope Innocent IV. (A.D. 1246), who, observing that the copes and chasubles of some English ecclesiastics who had come to the Roman Court were of unusual beauty, inquired where they were made; and being informed that they were made in England, he exclaimed, "Truly England is our garden of delight, a well inexhaustible; and where there is great abundance, thence much may be drawn." So he sent to the abbots of the Cistercian houses in England, and urged them to procure him—for love if they could, and if not, for money—a set of copes for his choir. The amount of embroidery work which existed in England in the middle ages must have been enormous. Every cathedral and monastic church had hundreds of vestments in its vestry. Catalogues of some of these, as of York Minster, St. Paul's, and Peterborough, taken at the time of the dissolution of the religious houses, have been preserved; and even the brief notices in these dry catalogues are enough to show that many of them were embroidered with needlework, and some of them further enriched with gems. Every parish church, too, had not only one set, but frequently several sets of vestments, and every chantry altar in the church had its own vestments besides. Every nobleman and country gentleman, too, then had

a domestic chapel handsomely fitted and furnished with every necessary for divine worship, and among them with sets of vestments, on which very often the armorial insignia of the owners were embroidered. Then every church had hangings, at least about the altar; and palls, not only one for use at funerals, but several for laying on tombs at obits and "month's-minds." Besides, the ordinary costume of the wealthier classes gave abundant scope for the art. Lords and ladies, knights and dames, wore robes of costly material, with armorial or ornamental devices embroidered upon them. In domestic furniture, too, the needle was commonly employed to enrich the hangings of hall and chamber, the "bankers" and "dorsors"—that is, the cloths spread on the seats and backs of the rude benches and couches of the time—and the testers and coverlets of the beds. The sumptuousness of some of these works of Art may be gathered from some notes published by the late Mr. Hartshorne, in a paper in the *Archæological Journal*,\* from the royal account rolls, of the actual cost of several robes, both ecclesiastical and civil, there recorded; for example, Henry III. (1241) paid to Adam de Basinges £24 1s. 6d. for a cope of red silk given to the Bishop of Hereford; also to the same person, £17 18s. 10d. for two diapered, and one precious cloth of gold, for a tunic and dalmatic, entirely ornamented with gold fringe, and £17 and one mark for two embroidered chasubles for the royal chapel. Edward III. gave £140 to Thomas Cheinier for a vest of velvet embroidered with divers work for his own chaplain. If we accept the usually received estimate, that we must multiply the money of those times by about fifteen to reduce it to modern currency, then the Bishop of Hereford's silk cope was worth about £360, and Edward III.'s chaplain wore a vest (*gy. vestment*) worth more than £2,000.

A few relics of ancient work still exist. One or two copes remain in the vestries of cathedrals where they continue to be used under the canon of 1602. More are kept as curiosities by collectors. Two of the city of London companies still possess their palls; and the altar cushions and pulpit



(1.)

cushions sometimes bear evidence that they have been made out of the old vestments of the church. Some of these old robes are enough not only to show us completely the ancient *modus operandi*, but to prove that the old work was often designed by very competent artists.

It may be desirable that we should briefly describe the material and mode of working, in order that our readers may distinctly understand what the ancient art of embroidery was, of whose modern revival we have to speak. The material of the robe was usually silk or velvet; but the design, or pattern, was not worked upon

the robe itself, but on canvas, or coarse cambric, which was afterwards attached to the ground. The design was first sketched out on the canvas, then those parts which needed to be thrown into relief were raised by tacking a length of cord, or a little padding of wool; then the device was embroidered with different coloured silks, or gold thread. When the device was finished, it was stitched upon the robe of silk, or velvet, an edging of gold tambour was tacked on to hide the joining, and very usually rays or tendrils of gold tambour were carried

\* Vol. I., p. 221.

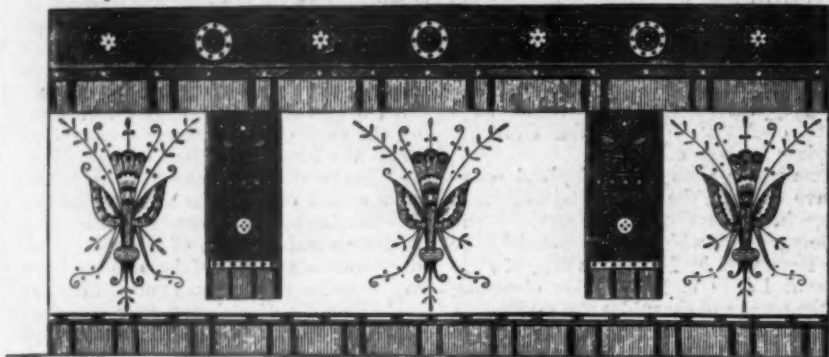




from the body of the device, and tacked upon the robe itself, in order to take off the stiffness of effect which would have been produced by the method of *appliqué* we have described.

This, then, is the art which has been very successfully revived of late years, and is rapidly growing into very extensive use. A society of ladies was long since estab-

lished for the cultivation of the art, and has done good service. A good deal of this work is now done by the sisterhoods. Several architects have acquired a reputation for knowledge and taste in design in this accessory branch of their profession; and professional embroiderers are also employed in the trade which has grown up, and is rapidly extending. The principal scope

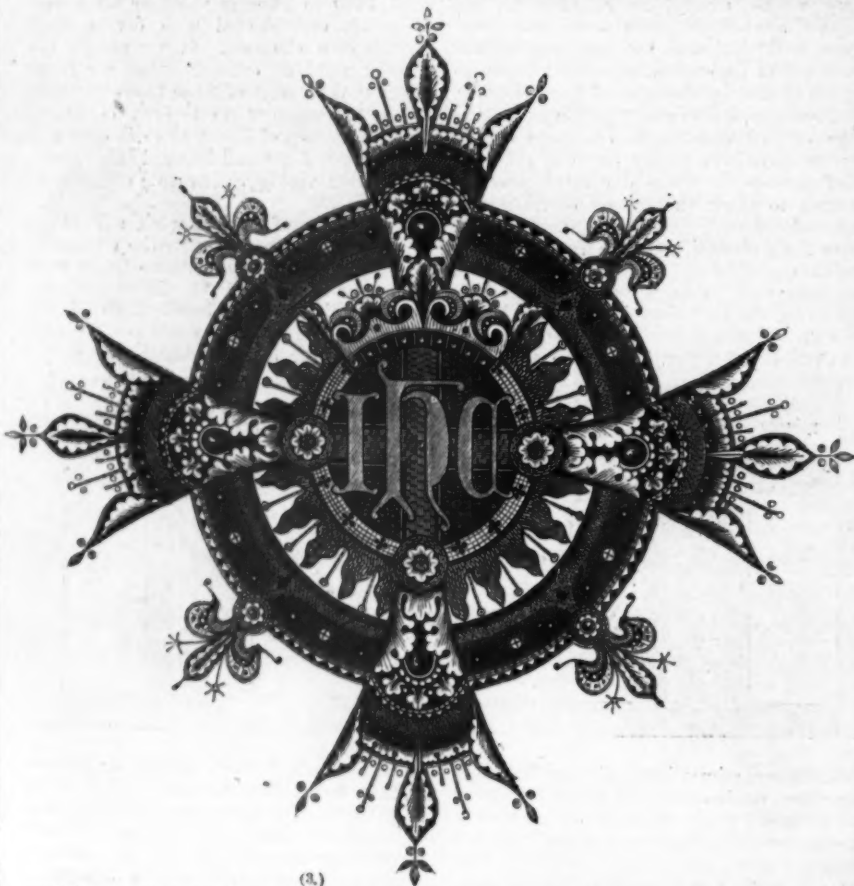


(2.)

afforded to the art by our present ecclesiastical usages is in the fabrication of altar cloths. We are enabled, by the courtesy of Messrs. Frank Smith and Co., of Southampton Street, Strand, to present engravings of some of the most important and successful of the works of this kind that have as yet been executed.

The first example (No. 1) we are able to

exhibit will have an additional interest to our readers, as an evidence that the taste for this kind of work is to be found among our brother Churchmen across the Atlantic. It is a drawing of an altar-cloth for the Church of Grace, in Brooklyn, New York, designed by Mr. Brangwyn, and executed in London under the direction of Messrs. Frank Smith and Co. The central cross



(3.)

and the vertical bands of the frontal are executed in coloured silks and gold *passing*—i.e. thick gold thread—and enriched with artificial crystals and pearls. The two vertical bands which we have just mentioned are technically called the *stoiles*, and we are told that they derive the name from the fact that it was sometimes the practice to lay upon the altar the *stoiles*

which the clergy usually wear over the neck, in such a way as to make their handsome embroidered ends an addition to the ornaments of the altar.

In a picture in our National Gallery there is a representation of an ecclesiastical sub-official thus arranging the *stoiles*. Mr. Brangwyn has seized the idea, and made use of it in another design, of which we are

also able to give an illustration. The accompanying woodcut (No. 2) represents an altar-covering designed by that gentleman, with a pair of *stoiles* to match, which are disposed in the way we have described. The conventional ornament thrice repeated upon the frontal itself, is admirably designed in the spirit of much of the ancient work; it has the lightness which is appropriate in needlework; and the spreading sprays and tendrils bind the body of the embroidery to the ground, and carry it over a wide extent of the field.

The beautiful woodcut (No. 3) which we give next is from the central cross of the altar-cloth just completed for the gorgeously-restored chapel of St. Stephen, in the crypt of the Houses of Parliament. It is difficult to describe completely the colours of such an elaborate work, and we must content ourselves with pointing them out sufficiently to give some general idea of the way in which the design is worked out. The central circle is of crimson velvet; the cross is of gold cord, stitched across at short intervals with red silk, with a marginal line of white; the sacred monogram is worked in low relief in pure gold cord; the rim from which the rays spring is of white silk with black quarterfoils, the rays are of gold stitched with red, on a blue ground; the broad outer rim is of cloth of gold, with white and red circles upon it. The foliage of the floriated terminations of the cross is shaded in silks red, green, and white; the work is further enriched by the introduction of crystals in the centre, and artificial pearls round the rim of the four arms, of the cross. The crown also over the monogram is similarly worked, and enriched with a row of pearls. On the whole the work is very rich and harmonious, and deserving of high praise. Some of our readers will, perhaps, question the perfect taste of the artificial—that is to say sham—crystals and pearls; but the truth is, that the whole decoration of this chapel is so gorgeous, that in order to make the altar, as it ought to be, the climax of the whole system of decoration, it was necessary to take strong measures, and perhaps nothing else would give the same amount of emphasis as this jewelling. Another criticism which we venture to make is that the monogram is stiff in form, and does not combine with the rest of the design; it looks as if the letters had been cut out of metal, and fastened on the original design as an afterthought.

The three remaining woodcuts (Nos. 4, 5, 6) are parts of one work, viz. the altar-cloth for the chapel of the Radcliffe Infirmary at Oxford; the band of ornament (No. 6) is one of the *stoiles* which divide the frontal into three compartments; the conventional flower (No. 5) is the ornament in the two side compartments; and the cross (No. 4) occupies the centre. The designs, which are by Mr. Blomfield, the architect, are of very great merit. The work is finely executed, and the effect of these rich embroideries on a ground of red velvet is very sumptuous. We should mention that the engravings represent the pieces of embroidery before they are placed upon the ground, and consequently without the *stamens* of gold thread, with gold spangles for *stigmata*, which give a wonderful lightness and finish to the flower, and without the rays of gold thread, that are thrown off from the extremities of the arms of the cross, and the intermediate points of the circle, which have very much influence upon the general effect of the design. Here, again, the design is worked out in coloured silks and gold, crystals being in-



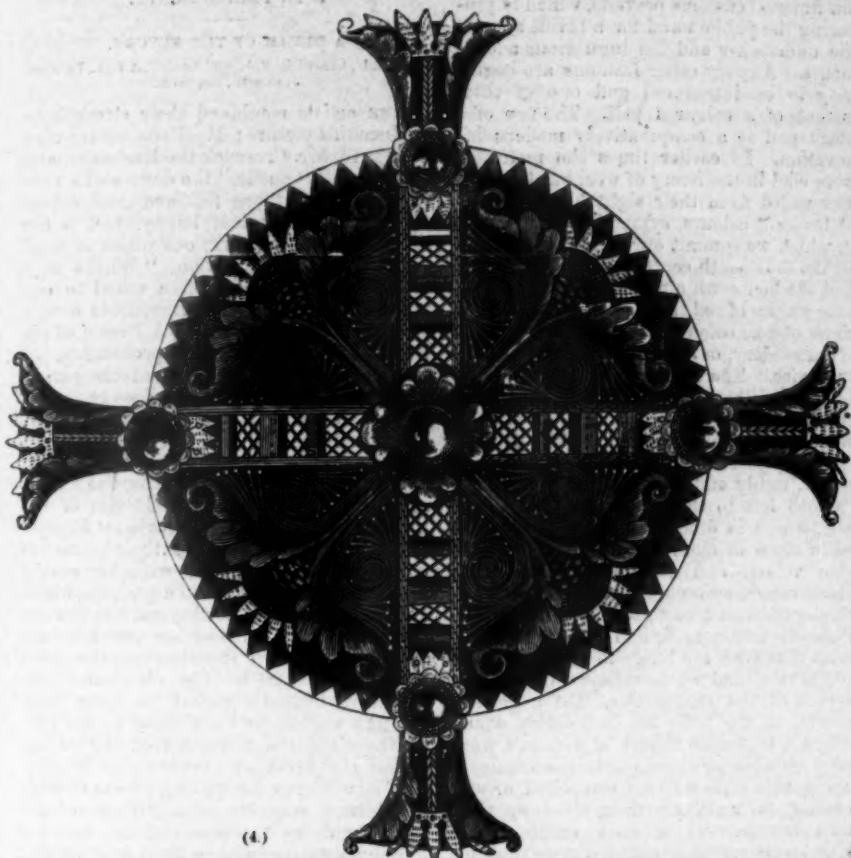
produced in the extremities and centre of the cross, and the effect produced is very rich and handsome.

We have also been favoured by Messrs.

Frank Smith and Co. with a view of some figure subjects, worked in embroidery, of a very high degree of excellence. The drawing is good, the execution of the

the ancient work; and we have rising artists who do not scorn to turn their attention to these branches of Art-manufacture, and who are learning to supply the skilful fingers of our executants with designs worthy of all their skill.

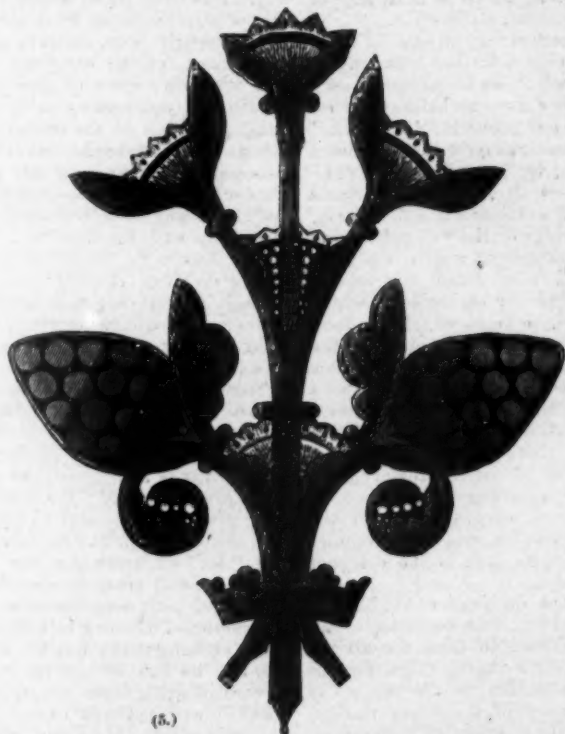
Another direction in which the embroiderer's art is beginning to find employment, is in the revival of the ancient ecclesiastical vestments that forms the most striking phenomenon of the present phase of the Gothic revival. Many of our readers may remember that modern specimens of some of the vestments were exhibited at the International Exhibition. Many of us saw such things then for the first time; looked at them with curious interest; rather admired their beautiful material and work-



(4.)

drapery is bold and effective, and the faces are wonderfully well wrought out by a few true and effective lines. Some

examples, in which the ground colour of the draperies was supplied by a piece of silk appliqué on the ground, and shaded with



(5.)

embroidery silk, instead of being entirely wrought out in embroidery, are very effective; they are more cheaply executed than in whole embroidery, and yet are honest

and durable work. Indeed, it seems to us that in the execution of embroidery we have nothing more to learn to enable us to produce work as fine and durable as



(6.)

manship; and perhaps wondered why Messrs. Jones and Willis had incurred the expense of producing works for which they were so unlikely to find customers. But the exhibition of modern copes, chasubles, dalmatics, albes, and stoles at the Norwich Congress, brought out the fact that many more of these vestments have been made, and are actually in use, than most of us were at all aware of.

It becomes a question of interest to the embroiderer, among others, whether this revival will or will not maintain its ground, and so cause a new and extensive demand for the productions of his art. It is a question we do not undertake to answer. On one hand there is no doubt that the vestments are not forbidden by



the letter of the law, as established by recent decisions; on the other hand it is said that an attempt will be made in the approaching session of parliament to get the law altered on this point. Probably it will be found that as such an attempt would touch the very large and difficult question of a revision of the Prayer Book—a question which is not yet ripe for settlement—the attempt to alter the rubric will fail, and the question will be left to be settled by the public opinion of the Church. How will public opinion decide it? We are not so sure as some people are that the answer will be in the negative. At present these vestments are looked upon as the badge of a party, and there is a great outcry against them. But many of these revivals began with a party, and were loudly exclaimed against, and then were taken up by men of all parties, and are now universally adopted by the Church. We already hear many men who are not of any party discussing these vestments in an unprejudiced tone; there is evidently a wide-spread distaste for the old-fashioned bald, meagre, slovenly style of service, and a growing desire to see the divine worship of the Church invested with greater beauty, and dignity, and solemnity. The same spirit which has restored our old churches from damp, and dirt, and neglect, and which is adorning them with painted windows, and putting in beautiful fonts, and pulpits, and lecterns, and reredoses, is now moving men to be dissatisfied with the way in which divine service is usually performed in our churches. The majority do not know much about Gregorians or Anglicans, and cannot tell one from the other when they hear them. They are not learned in albes, and dalmatics, and copes, and chasubles, do not care about their symbolical meaning, or which of them are appropriate to the different orders of the clergy, or should be worn at the different offices of the Church, or what colours are correct on particular festivals. They are a little afraid lest any new doctrine should creep in under new customs. But once assured that nothing more is intended than honestly to make the public worship of Almighty God more beautiful, and solemn, and attractive, and we believe that a large majority of Church people would not object to a service, at least partially choral, or to a surpliced choir, or to their entering and leaving church in decent order, singing a hymn, or to the clergy wearing some dress more rich and handsome than a singing boy's surplice.

The attempt to introduce vestments of the fashion of the time immediately preceding the Reformation, would, probably, hinder their general adoption. The popular mind could hardly see a clergyman officiating in a vestment of that kind without associating the sight with the sacrifice of the Mass, and being scandalised. The earlier forms of the ecclesiastical vestments would afford us better models for imitation, if we choose to have them at all. The original form of the chasuble was a circle about four to five feet in radius, with a hole in the middle, through which the head was put, while the garment fell in full folds round the person. If made of white silk, it would look very like a silk surplice, and might be used instead of the surplice, or over a scanty surplice (i.e. an albe), without exciting any undesirable associations. The cope was a semicircle of rich material, with a border of embroidery along its chord, and is put on like a cloak. Whether the popular taste would accept it as a substitute for the orthodox but ugly black gown, is more than we venture to determine.

There is another field in which the embroiderer is perhaps more likely, before long, to find scope, viz., in the appropriate adorning of palls. A general dissatisfaction with our funeral customs prevails, which is preparing the public mind for a revolt against the undertaker and his lugubrious adornments. Already other fashions are beginning to be introduced, and one of them is that of a coloured pall. The use of a black pall is a comparatively modern innovation. In earlier times the mourners were clad in the livery of woe, but the dead was veiled from their sight by a covering of brilliant colours, symbolical of the hope in which we commit our dead to the earth. In the fourteenth century illuminations we find the bier cloth often composed of alternate stripes of red, blue, green, &c.; sometimes of one colour covered with a pattern of embroidery, or flowered with a *fleur-de-lis* or device. The Fishmongers' Company of London still possess the old pall of the guild, which has historical subjects embroidered on a gold ground. The Sadlers' Company possess theirs, which is of crimson velvet, richly embroidered. In 1572, John Cawood left to the Stationers' Company a pall, which is described in his will as "a herse-cloth of cloth of gold borderyd with bleu velvet, and border'd about with black velvet, embroidered and steined with bleu, yellow, red, and green." Similar palls were commonly used, and there are indications that such are likely to be used again.

Another, and by no means unimportant, aspect of the question is, that a general revival of the taste for embroidery would afford a profitable branch of woman's work very suitable for those numerous females of the middle class who are compelled, or who choose, to maintain themselves by their own labour. It is work which, in its simplest operations, requires more neatness and delicacy of touch and intelligence than any merely mechanical needlework; and it affords scope to many gradations of taste and skill, from that which is most simple to those of the greatest elaboration.

Some of our readers may be glad to know where they can obtain further information on the subject which we have thus briefly dealt with. There are two little works on the subject; one on "Church Needlework," with practical remarks on its arrangement and preparation, by Miss Lambert, published by Masters in 1844. It contains a good deal of antiquarian information, with two engravings of the old pall of the Fishmongers' Company, which we have mentioned; and also some suggestions for modern designs for embroidery, which would, no doubt, be replaced, if the book had to be brought out now, by others in the better knowledge and taste which we now possess on such matters. The other is a little 12mo. work, on "English Mediæval Embroidery," published by Parker in 1848. This book describes some of the finest existing examples of old embroidery, and gives elaborate practical directions. It contains numerous engravings from the fine ancient examples, and thus supplies valuable suggestions both to the designer and worker.

We should not do justice to Messrs. Frank Smith and Co., if we neglected to say that we are indebted to them for all the illustrations to this paper. This firm is paying great attention to the subject of embroidery; many of the finest modern examples have been executed under their direction. They are also quite willing to supply designs, and material, and information to ladies who desire to execute their own embroidery.

## SELECTED PICTURES.

FROM THE COLLECTION OF S. GURNEY, ESQ.,  
M.P., PRINCE'S GATE.

## A DREAM OF THE FUTURE.

Frith, R.A., Creswick, R.A., and Ansell, A.R.A., Painters.  
J. Cossen, Engraver.

THREE artists combined their strength to produce this picture; Mr. Frith contributed the figure, Mr. Creswick the landscape, and Mr. Ansell "put in" the dog; and a very charming result has followed their united action. Scarcely less happy, too, is the title given to the work, one which is most suggestive. The question, "What's in a name?" a query very often asked to express a matter of indifference, finds here a most significant answer. "A Dream of the Future" suggests, in all probability, as many thoughts in the mind of the person looking at the picture as it does in that of the maiden who is the subject of it. A commonplace title, such as 'The First Visit to London,' or 'Leaving Home,' would have left comparatively little for the imagination to fill up, but 'A Dream of the Future' affords abundant material for speculation. The costume of the girl carries us back a full century; with her scanty wardrobe compressed into a package whose size and weight are not beyond her powers, she has left the home of her youth to take service, or try her fortune, in the great metropolis, seen in the distance. Her pathway, hitherto, seems to have been through a wood, and she halts at the stile on the outskirts, where a view is obtained of the city lying not many miles beyond. And now begins the waking dream of what the future may be: the attitude of the figure, and the expression of the face, are not incompatible with a feeling of doubt; she may have heard, possibly may have read, of the crimes and temptations of the town, and these may, perchance, mingle with those other tales which have reached her, of streets paved with gold; of young girls, though poor, marrying rich men; or, at least, of the enjoyments of a town life, with its scenes of gaiety open to all conditions, contrasting vividly with the quiet pleasures of the country. All these things may cause her to linger on the threshold, as it were, of her journey, and ponder o'er its probable results. Who can say how many recollections of the past are mixed up with the uncertain anticipations of the future in the musings of that fair young creature? for fair she is, though a cottager's daughter; and hence her peril as a denizen of a city where vice and virtue walk side by side through the length and breadth of its crowded streets.

This picture, for permission to engrave which we are indebted to the courtesy of the owner, S. Gurney, Esq., M.P., was exhibited at the Royal Academy in 1856. The canvas is small, but the merits of the work are very great; the figure is painted with great delicacy and richness of colour, and Mr. Creswick has introduced a charming "bit" of landscape, the pencilling of the trees, and their forms, showing equal truth and picturesque character. The introduction of the dog is a feature in itself most striking; the animal had been tied up, but he has broken away, as the piece of cord hanging from his neck tells us, and has followed, perhaps unseen till now, his master's child. He stands gazing up into her face, as if he would turn her back again to their home by his earnest though silent appeal to their mutual attachment and the memories of the past.



## THE DUBLIN INTERNATIONAL EXHIBITION.

## REPORTS OF THE JURIES.

THE Exhibition has closed. Without being a large financial success, we understand it has been by no means a commercial failure.\* Indeed, it is understood, and we hope correctly, there will be a "surplus." That it has done good is certain: it has induced many strangers to visit Ireland. As we have said often, "for every new visitor Ireland obtains a new friend." Any inducement is a benefaction that leads Tourists to that most interesting country. They are sure to return with prejudices removed, and esteem, confidence, and hope strengthened. Viewed in that light, the late Exhibition must be regarded as a boon of magnitude; and our grateful thanks are due to those who conceived and carried out a project, out of which, in many ways, great good must have arisen. That good would have been much greater, but that in the month of all months, when visitors to Ireland were expected to be most numerous, "a madness" (we can scarcely give it a harsher term) possessed a small and obscure section of its people, naturally creating alarm sufficient, at least, to change the plans of many persons who had arranged a tour to Ireland. The exchequer of the International Exhibition thus lost much; and probably the evil may continue its influence for years to come.

The Reports of the Juries have been printed. It is a thin volume, for the awards are seldom accompanied by any remarks. The "Reports," therefore, are meagre; but we are supplied with the names of all the exhibitors, British and foreign, who received medals, or who were noticed by "honourable mention."

The jurors consisted of a very large number of noblemen and gentlemen who are eminent in science, or in social position. Of artists there were but one or two, and of men of letters none. Several manufacturers and respected persons in trade are of the list; and we have no doubt the Executive Committee made the best selection it could. Four-fifths of the jury are, as may be supposed, residents in Dublin. There are a few foreigners, but, we regret to say, still fewer Englishmen. That is not well: the Dublin Committee owe very little to English aid. Professedly, great efforts were made here, and large expectations were held out of extensive and beneficial help when the scheme was promulgated, and the "sanction" of the Society of Arts was secured for its promotion. Upon that source of power, we believe, much reliance was placed; too much, for it was soon found the Society had in reality little influence—too little; and that neither artists nor Art-manufacturers were disposed to listen to its appeal. The few leading manufacturers who did contribute were not induced to do so by either the persuasion or the pressure of the Society of Arts. It recommended, indeed—and the recommendation was acted on—two gentlemen as managers or superintendents; but as it does not fall within our sphere to comment on the results of these appointments,—to inquire whether the Executive Committee was satisfied or dissatisfied with them, we shall find it more agreeable to pass over the matter in silence.

Again we express our regret, and we do so with some degree of shame, that England gave so little help to Ireland, on an occasion that offered a "glorious" opportunity of testifying the regard the one country has for the other, and of discharging a duty always incumbent on the stronger to aid the weaker.

While the "missionaries" to England did so much less than was anticipated, those who represented the Exhibition in foreign countries do not appear to have been more fortunate. They were poor collections—at least of Art-manufactures—those that were gathered from France, Belgium, Austria, Prussia, and other European states. We believe many will think with us if

we say the Exhibition would have been but little more nude if nothing whatever had been contributed by these nations. Although high sounding names of "Commissioners," from that kingdom and this, appear on the list of jurors, and although the Executive Committee "engaged" gentlemen of position to visit each of them—the result was disproportionate to the trouble that was taken, and the zeal that was manifested.

We have seen no financial report; but we imagine the charges incident to the employment of English secretaries and managers, and the expenses incurred by "missionaries" to various parts of Europe—north, south, and east—will form so important an item, as to surprise, if it do not terrify, the Dublin Exhibition Palace and Winter Garden Company (Limited).\*

We have, however, to consider the "Reports of the Juries." Passing over those that appertain to "Raw Materials" (signed C. R. C. Tichborne), "Substances used as Food" (signed C. A. Cameron, M.D., reporter), "Vegetable and Animal Substances, chiefly used in manufactures as implements, or for ornament" (signed W. K. Sullivan, Corr Vandermaeren, P. L. Simmonds, reporter, and C. M. Moore), "Machinery" (the jury for which numbered thirty-six persons), "The Textile Fabrics," "Manufactures from Flax and Hemp" (a department in which Ireland did sadly too little), "Saddlery and Harness," "Leather, Skins, Furs, Feathers, and Hair," "Paper, Stationery, Printing, and Book-binding;" we arrive at those "classes" in which we are more immediately concerned.

For "Tapestry and Carpets," we find medals awarded to Treloar for his very meritorious and now famous "carpets" of cocoa-nut fibre; to Messrs. Hare, of Bristol, for their "carpets" of oil cloth; to the Cork Carpet Company for Cork carpeting; to Messrs. Taylor and Co. for "Kampulicon;" to the well-known firms of Watson and Bontor, Lapworth, Templeton, Brinton and Lewis, and a few others. For lace and embroidery, medals were awarded to Allen, Forrest, and Cochrane, of Dublin, "for superior workmanship in point lace," and also to the Industrial Repository of Dublin, and the Countess of Erne. The works exhibited in this department were of rare excellence, and of great beauty both in design and execution.

In "Metallic, Vitreous, and Ceramic Manufactures," medals were awarded to Messrs. Chubb, W. Crichtley (of Birmingham), for improvements in stove-grates, &c. (his exhibits being of very high merit, those that are useful and those that are ornamental); Messrs. Edwards, of London, for grates, &c.; Messrs. Peyton, for iron bedsteads; Messrs. Hodges, of Dublin, and Messrs. Riddell, of Belfast—both of these for excellence in iron and brass mediæval work; also to Mr. Barkentin for vases in oxydised silver, and to Mr. Johnson, of Dublin, for a carved bog-oak casket mounted in gold, a production of very great value; also to Messrs. Chance for their renowned glass; to Mr. J. Green for his most beautiful collection (a leading attraction of the Exhibition) of cut and engraved glass; to Mr. Powell for similar excellence; to Messrs. Phillips, for their fine "show" of varied glass; and to Messrs. Lavers and Barraud for a stained-glass window. Mr. Alderman Copeland (to whose efforts the Exhibition owed so much), was "precluded from receiving the award," inasmuch as his son, Mr. Alfred Copeland, was one of the jurors. On the same principle, he was deprived of the medal that would surely have been given to him for his collection of works in ceramic art. The "report," however, is very complimentary, and rightly so, to that eminent manufacturer, whose "collection forms an exhibition of a most comprehensive character, consisting of a series of works in all the leading branches of the manufacture, especially flower and landscape painting, upon shapes and forms of great purity and originality, and ceramic statuary as exemplified by reproduction from the models of the most noted sculptors of the age." So, say the committee; and their opinion will be endorsed by

all persons who examined Mr. Copeland's extensive and amply furnished stalls. Awards of medals in ceramic art were made to the Worcester Royal Porcelain Company, to the Hill Pottery Company; to Mr. Blashfield, for his marvellously fine show of works in terra cotta; to McBerney and Armstrong, of Belleek, County Fermanagh, for productions that give good promise of future excellence, under the influence of encouragement, and to Messrs. Cliff for stone ware. Exhibitors who are not manufacturers were properly excluded from competition in this department; but the contributions of Messrs. Goode and Messrs. Phillips, both of whom largely aided the Exhibition, are acknowledged with gratitude.

"The Miscellaneous Manufactures" include "furniture"—strangely enough. Like Mr. Copeland, Mr. Peter Graham was excluded from competition, being one of the jurors in that class. Medals were awarded to Messrs. Dyer and Watts for their contributions in stained wood—productions in which they are unrivalled, combining good workmanship with much grace and taste, and at prices that bring them within the reach of most "furnishers;" to Messrs. Gillow, Crace, and Trollope, of course; to Messrs. Howard and Sons, and to Messrs. Fry and Messrs. Strahan—admirable furniture manufacturers of Dublin, who were by no means "put to shame" by the efforts of the great London houses. Messrs. Brunswick Brothers obtained a medal also for their cabinet flower-stands, &c., in buhl and fancy woods—a medal justly earned and rightly awarded. Medals were also awarded to Messrs. Woollams for paper-hangings; Messrs. Bettridge for papier-maché articles; Messrs. Heywood, of Dublin, for paper-hangings; and to Messrs. Skidmore, Hart and Son, and Cox and Son, for mediæval metal-work, carved oak lectern, &c. &c.

In another section of this class medals were awarded to Mrs. Gonne for a very beautiful collection of wax flowers; to Mrs. Hopkins for flowers made of paper, and to Miss Hogan for wax flowers; also to Mr. McCormick, of Belfast, Mr. J. Moore, and Mr. J. Goggin, "for design and execution of bog-oak ornaments." We confess to surprise that so few honours were obtained by producers of this class of goods. Messrs. Smith, of Mauchline, obtained a medal for their tartan works in wood.

In photography, medals were awarded to the London Stereoscopic Company, Mr. Ross of Edinburgh, Mr. Rejlander, Messrs. Mawson and Swan, of Newcastle-on-Tyne, Messrs. Lock and Whitfield, Mr. Robinson, Leamington; the Cashel Portrait Company, the Viscountess Jocelyn, the Amateur Photographic Association, the Earl of Caithness, Mr. Vernon Heath, Dr. Hemphill (Clonmel), Dr. Madox, Mr. Bedford, Mr. England, Mr. J. Mudd (Manchester), Mr. Thurston Thompson, Messrs. Breeze (Birmingham), Mr. Joubert, Major Russell, Mr. Bourne, Mr. Simpson, Mr. Blanchard, Mr. Rough, and Mr. Mayall. Mr. Claudet was excluded, as he was one of the jurors—who has written, indeed, the somewhat elaborate and very learned and interesting "Report."\*

Under the head of "Stationery," we find medals awarded to Mr. Cohen for his pencils; to Messrs. Rowney, for "artists' materials;" to Messrs. Cassell and Co. for "educational works;" to Messrs. Hanhart and Mr. V. Brooks for chromo-lithographs, and to several others for "superior excellence." For musical instruments, medals were awarded to Messrs. Hopkinson, Chappell, Kirkman, and others.

For Horological Instruments, honours were obtained by Mr. White (of Cockspur Street), Mr. Benson, Messrs. Frodsham, and Messrs. Schreiber and Sons, of Dublin.

Of course, opinions will vary as to the justice of these awards; and exhibitors who failed to obtain them will no doubt be dissatisfied. On the whole, however, we believe that honours were rendered where honours were obviously due; and although a few more might have given general satisfaction, there are not many out of the list who are entitled to be there.

\* A volume is announced for publication, "containing all the official documents," &c., for which the moderate sum of one guinea is to be charged. Where the value will be we can by no means guess.

\* "The Exhibition Palace and Winter Garden Company" have now opened the building for concerts and other public entertainments. It is admirably fitted for that purpose, being just such a structure as was needed in Dublin.

\* We elsewhere allude to some of the works exhibited under this head.



## A VISIT TO THE STUDIOS

OF SOME  
AMERICAN PAINTERS.

THERE are now exhibiting in the Haymarket, London, some glorious pictures, painted by the admirable American artist, Church. I am aware that the *furor* for modern Art runs high—if you will, it is the fashion—and the high price given for even inferior pictures is marvellous; whereas very fine works of ancient masters pass from sale-room to sale-room without the value of the canvases and frames being offered for them. These pictures by Church, though not large, are grand pictures—far too grand to be neglected by the lovers of Art, far too beautiful to be passed over even by those who love to look at noble paintings, even without the requisite taste or knowledge of Art justly to appreciate the real merits of that on which they look. I name this, inasmuch as while there are ten persons who really understand or appreciate what they look on, there are thousands and ten thousands who would spend hours in admiring a well-known scene at home or in Europe, but would pass by, whatever its merits, a painting of Cotopaxi or Chimborazo.

I write on this subject in simple words, but it is with pride I own to being an enthusiastic lover of Art, whether that Art be the work of the painter's or the sculptor's hand, or whether it arise from the noble institutions of Sévres, Dresden, Capo de Monte, Buono Retiro, the never-dying graceful genius of Wedgwood, or the more recent art of Minton. Be it what it may, if it bears the stamp of genius combined with beauty, it is a taste conveying to the mind wealth, pleasure, and refined pursuits,—indeed, far higher virtues; for I fully believe that he who possesses this taste, and pursues it, will soon turn his back on what may be termed the grosser pleasures and frivolities of life, not seldom made attractive for mere pastime. I believe it was the gifted and Christian gentleman, the present Archbishop of Canterbury, who gracefully and truthfully remarked, "That the higher order of Art was the constant handmaid of religion, and that those great masterpieces which still adorn the collections of Europe, seem to have been the offspring of piety, and were, indeed, are still, powerful aids to reverence and devotion." Altered circumstances have perhaps, in later days, somewhat changed the direction in which the current of genius used to flow, but still Art has, and ever will have, a high and noble mission to fulfil.

That man is, I think, little to be envied who can look on works of Art and go forth without being, in some sense, a better and a happier man—if at least it be that we feel ourselves the better and the happier when our hearts are enlarged as we sympathise with the joys and sorrows of our fellow-men.

During a visit of a few months to the United States of America, it was my good fortune to know—indeed, I hope to form friendship—with some of the leading artists at New York, and to visit with untold gratification their studios, watching for hours together the hand of Art following the counsels of the brain.

A visit through the studios of that noble city is indeed a treat; and such liberal encouragement has of recent years been accorded to Art, that artists have felt impelled to extraordinary efforts, and the results developed in the studios cannot but prove most gratifying to all interested in the

rapid advance of Art, whether at home or abroad.

Mr. Church—and I place him at once at the head of all American landscape painters, without in the slightest degree desiring uncourtously or unkindly to detract from the great talents or merits of many of his colleagues—is, or ought to be ere this, well and deservedly appreciated throughout Europe by his celebrated picture the 'Heart of the Andes,'\* from which a splendid engraving has been secured in England. This engraving, with many others, has been produced under the auspices of Mr. John M'Clure, son of the well-known Mr. M'Clure of Glasgow; and only in justice to this gentleman be it said, that he has done much for American Art—as for the lovers of Art throughout Europe—by bringing to England, at great expense, the works of Church, unrivalled in their peculiar character, and causing them to be engraved. In fact, no one has done so much to diffuse an agreeable and general acquaintance with the masterpieces of the best American painters, as Mr. M'Clure; for years it has been to him a labour indeed, but a labour of love, prosecuted often under great discouragements, with heavy losses at times, but at last, I would truly hope, to be crowned with promising prospects of success. Already he has published, from Mr. Church's paintings, chromo lithographs of the great 'Falls of Niagara,' 'Under Niagara,' and 'The Icebergs,' all remarkably true in colour and effect to the great originals. Also two companion chromos from Mr. G. H. Hall's 'Uvas de Sevilla,' or the grapes; remarkably fine and pure line engravings from Church's 'Heart of the Andes,' 'Mercy's Dream,' by Huntington; and 'The Home of Washington after the War of Independence.'

His forthcoming publications comprise 'The Aurora,' by Church, to be executed in colour as a companion to 'The Icebergs,' an exquisite gem in line engraving of the great 'Falls of Niagara,' now all but completed, upon which the engraver has been engaged for two years; a line engraving in the style of Millais's 'Huguenot,' from Broughton's delightful picture, 'Passing into the Shade,' so much admired in New York; also a series of line engravings embracing 'Cotopaxi' and 'Chimborazo,' as companions to the 'Heart of the Andes,' 'Rainy Season in the Tropics,' 'The Twilight,' to serve as a companion to Turner's 'Old Téméraire'; three companions, being 'The Rising Sun,' 'The Rising Moon,' and a picture finished some years since, now at Baltimore, entitled 'Twilight in the Cordilleras,' all being from paintings by Mr. Church.

This artist, after disposing of his superb picture of 'Cotopaxi,' I believe for £2,000, commenced that of 'Chimborazo,' the view being taken from the Guayaquil river, approaching the Cordilleras. In the foreground and middle distance is displayed the richest vegetation of the tropics, twining lianas, groups of bamboos, bananas, and clusters of palms; a distant city peeping through an arch of foliage; a broad, cool expanse of water, enlivened by passing canoes, or the strange rafts with native huts upon them; and gardens of brilliant flowers, which serve as the *lars* and *penates* for so many families in those inter-tropical regions; and over and above all, in the clear blue heavens, hangs the snowy

dome of Chimborazo, a hundred miles distant, yet seeming almost like a cloud. This picture, so replete with sunny beauty and rare delicacy of execution, has found an appreciated home in England.

Mr. Church next commenced, on a somewhat larger canvas, 'The Rainy Season in the Tropics,' to me, I humbly admit, one of the finest works of this celebrated artist. The scenery here embodied is of grander nature: vast mountains with broken ridges, a broad plateau with green fields, a tranquil lake, whose waters escape in the foreground in tumultuous cascade—all these visible here and there through passing showers, now illumined by sunlight breaking through a rifted cloud, again shadowed by sweeping vapours and heavy tropical rains; while over the entire foreground, from mountain to mountain, its left resting on a church perched upon the crags, its right sinking into a group of palms, springs the bow of promise, tremulous in prismatic colours, spanning the heavens with a truthfulness to nature's own handiwork such as rarely, if ever, has been depicted on canvas.

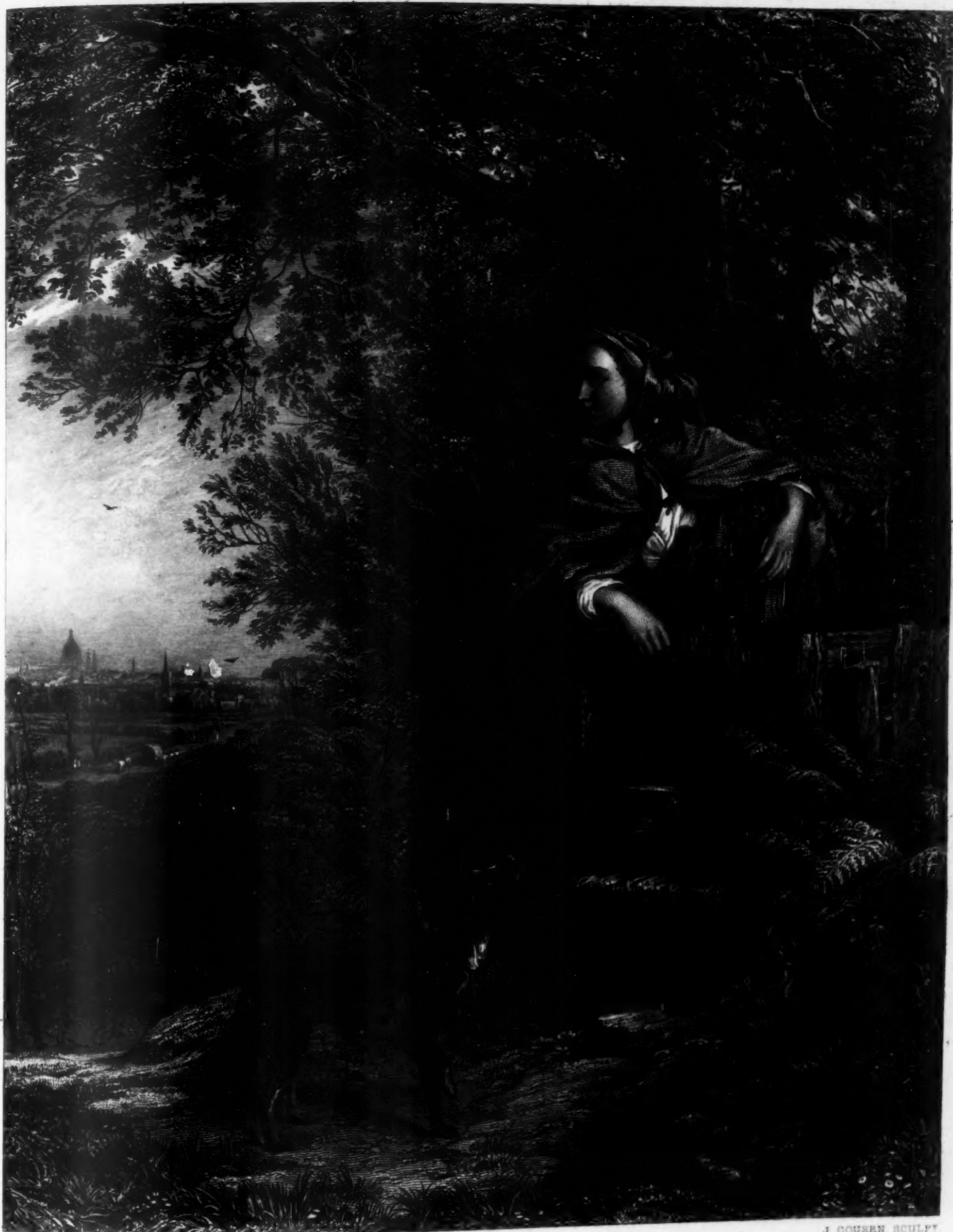
All the accessories of the picture are in strict accordance with the scene portrayed—the rivulets leaping down the mountain gorges in showers of spray, the fresh green tints upon the grass banks, the roaring cataract in the immediate foreground, the cool clearness of the air as the showers pass away, the indescribable charm thrown into the general effect of a view seen so dimly through falling rain, and the exquisite beauty of the sunlight resting on a distant snow-crowned summit standing out against the clear blue sky.

We next find Mr. Church passing from the luxuriance of tropical vales to the icebergs and driving flocks in the far and frigid north, as he opens to our vision the glories of the "Aurora" flashing through the long Arctic night. Here is a literal view of the farthest north land yet discovered—masses of inhospitable cliffs wreathed in driving snow-drifts. Cold, oh how cold, in its every expression! the broad sea in the foreground fast locked in ice; the little schooner, the *United States*, with Dr. Hayes' expedition in winter quarters, showing one single gleam of home warmth from an open port; and a solitary voyager upon a sledge, drawn by a team of dogs, hastening towards the vessel, giving the only touches of human sympathy to the grim desolation of the scene; and overhead, stretching in a great arch through the heavens, the weird convolutions of the northern banners stream forth, glittering in endless imitations of unearthly splendour, while keeping watch and ward along the icy portals to an undiscovered realm.

The 'Aurora' must take a very high rank in artistic excellence, it is something so original. Think of giving the effect of electric light, its strange convolutions, its exquisite delicacy of tints; yet here it is, flashing from the sky, and reflected from snowy cliffs upon the rough bosom of an icebound sea. You feel the sublime solitude of the gloomy Arctic night; the deadly cold, the utter absence of life, the perfect helplessness of human effort in the presence of that monarch of the north, whose throne is terror, and whose breath is the extinction of life.

As a contrast to the above-named beautiful work, Mr. Church recently painted a picture entitled 'A New England Twilight.' Here a summer's evening steals over the landscape in charming repose and beauty—not a ripple upon the sea, not a murmur from the trees—all is tranquillity;

\* Her gracious Majesty was pleased to express her admiration of this great picture; while the late amiable and noble Marquis of Lansdowne, on beholding it, observed—that he cared little who was the artist, it was one of the finest pictures the eye of man ever rested on.



FRITH, CRESWICK AND ANSDALL, PINXT

J. COUSEN, SCULPT.

A DREAM OF THE FUTURE.

FROM THE COLLECTION OF S. GURNEY, ESQ. M.P. PRINCES GATE.

LONDON, JAMES S. VIRTUE.





the distance falls into indistinct shadows, shrouding the hills, and gathering over the waters: it is an evening such as we have all seen and felt—a perfect peace reigning over nature. The sun has gone down in glorious beauty, which the clouds catch, reflect, and seem to love to prolong—a rich dash of crimson in the far west, delicate fringes of light on the darker masses, and overhead azure and gold. Just such an evening as gathered in softer beauty over a newly-created world, when God rested from His labours, and saw that it was good.

Space will not permit me to linger in Church's studio, and yet how many other pictures of great merit has he painted! So let me pass to Mr. Hayes, another American artist of brilliant talent. He has latterly been working mostly at cabinet pictures—groups of deer in the forest, or on the prairie—some for American connoisseurs, some for the King of Italy. These cabinet pictures have been, and are justly prized, and Mr. Hayes has been remarkably successful in his treatment of them. There is no animal painter in America, and few in England, more thoroughly conscientious in his fidelity to nature. The secluded forest or the broad plain, with the graceful grouping of their denizens, under his magic pencil, produces a charm impressing alike the cultivated in Art and the hunter from the forest. This artist richly deserves the increasing popularity which his ability has secured, and some of his works, scarcely, if at all, inferior to those of Landseer, Ansdell, or Horlor, will create a sensation in all Art-circles of a lasting and brilliant character.

Mr. Haselime is another American artist whom no one can fail to appreciate. The freedom with which he treats the bold scenery of the American coast, with the grand roll of the sea breaking upon the everlasting rocks, is marvellous.

One picture, only recently finished, embracing a view of 'Castle Rock,' near Nahant, is remarkably happy in treatment, from the grand mass of cliffs in shadow in the foreground, the delicate tints upon the sea as its crested surges roll in before a freshening breeze, and the rare transparency of the sky. This gentleman is, I believe, now at Naples or Capri, a *locale* that presents unusual artistic advantages in the boldness of its cliffs, ranging from twelve to fourteen hundred feet high, the brilliant colouring of the water, and the wonderful effects of the sky. Ere long, then, we may reasonably expect paintings from his easel equal to some of his finest pictures gleaned from his summer associations.

Mr. Nehlig has just completed his 'Artist's Dream,' a subject tried before, it is true, and with great success; but the pencil of this painter has created new features of beauty, originality of design, and shown exceeding poetical treatment. He is now, I understand, engaged upon a large picture of the 'Battle of Gettysburg,' which gives promise of great force and action, while its associations must command a wide-spread interest.

Mr. Robins, now on the Continent, a pupil, I believe, and friend of Mr. Church, also shows promise of a high rank in his profession; while Mr. Bierstadt, of whom more hereafter, has been developing his rocky mountain experiences with great effect.

But I cannot close this paper without referring to Mr. Darly, the talented illustrator of 'Marguerite,' the 'Sleepy Hollow,' and various other works of Washington Irving and Dickens, and the designer of some admirable illustrations of the late war. In his peculiar line of art he stands unrivalled in America, if not in Europe. Pos-

sessing much of the humour of Cruikshank in his best day, combined with the power of grouping, so as to cast over the inanimate characters traced by his unerring hand and rapid pencil a sense of feeling and life-like expression, telling their own tale with striking effect.

And when I add that as yet neither Mr. Darly nor Mr. Church have ever been in Europe, that they have never visited the rich galleries of the Continent, nor dwelt on the realities of life, save as depicted in the States, it is marvellous the high degree of Art they have attained, and the spirit which appears to have grafted itself, I may say, on their imaginations, making them to bring before the world life-like portraits of scenes rarely actually beheld. And I must in all candour declare, that among the number of artists who permitted me to look on their noble works, and watch their daily labours, there reigned an unconscious modesty in reference to their own great merits, which the world does not usually ascribe to Americans.

Another artist of most distinguished talent is Mr. Bierstadt, just mentioned. He has, I believe, travelled in Europe; but, generally speaking, he confines himself to American scenery. Though possibly possessing less poetic taste and imagination, Mr. Bierstadt has a bolder hand even than Church, and his 'Rocky Mountains,' if sent to the old country, would, or I greatly err, find abundant favour with those who love to look on modern excellence in Art. A quotation of a few lines, written on the subject of this grand picture, will in some measure illustrate its merits, or at least describe the nature of the scene it presents.

"The vales are green and narrow, and the rivers swift and deep,  
Which lie between these stately hills, where nature's glories sleep,  
Unbroken by the white man's tread, the white man's rifle sound,  
And echoing but the Indian's whoop, the panther's deadly bound.  
The red man's slender birch canoe upon each stream is seen,  
The red man's wandering tent of skins is spread on every green;  
But his nation's strength and glory like morning's mist must fade  
Before the march of enterprise, led by the sword and spade."

The few names I have mentioned as successful American artists of the modern school are quite sufficient to show the love and rise of Art in the United States. In a brief article like this, it would be in vain to give any readable description of the numerous other artists unknown in England. In the selection I have made, however, I disclaim most emphatically the idea that, in so far offering my humble tribute of praise and amateur opinion of Art, I have the slightest desire to detract in the most remote degree the great talent of numerous others. Meanwhile, it is my firm belief that the school of American painters, by the taste and love for Art and of Art, in all its phases already so forcibly evinced, bids fair to place itself on as high a pedestal as that of any contemporary nation, if it has not already attained it.

The principal picture galleries in New York are those of—

|                  |  |
|------------------|--|
| W. H. ASPINALL   | Old Masters.   |
| AUGUSTE BELMONT  | French and Belgian.                                      |
| JOHN JOHNSTON    | American (owns Church's 'Niagara').                      |
| ROBERT STUART    | Principally American.                                    |
| MARSHALL ROBERTS | Principally American.                                    |
| W. OLIPHANT      | Mostly American.   |
| JOHN WOLFE       | French and Belgian.                                      |
| W. P. WRIGHT     | Various pictures, including Rosa Bonheur's 'Horse Fair.' |
| GEORGE BLODGET   | Various (many of Church's).                              |

This latter gentleman is the fortunate possessor of the 'Heart of the Andes,' and other pictures of Church's, as also the beautiful pictures of the Uvas de Sevilla, by Hall.

H. B. H.

## ART IN CONTINENTAL STATES.

CAPE TOWN.—In connection with an institution for the intellectual improvement of young men, founded about three years ago under the auspices of the Lord Bishop of Cape Town, it was determined to establish a school of Art on the plan of the schools in connection with the Department of Science and Art in England. The promoters accordingly sought for a trained teacher from England, and secured the services of Mr. T. M. Lindsay, an assistant master of the Liverpool School of Art, who arrived at the Cape in May, 1864. Arrangements were at once made for opening the school, and there are now in full work six evening and five morning classes, four of which are attended by ladies. It has naturally been found difficult in a colony with scarcely any manufacturing class to create an impression of the practical value of Art-training; but, by dint of steady exertion, the institution is making its way, and has already brought out some students of more than average ability. After just one year's labour, the first exhibition, consisting entirely of students' works, was held in July last, and opened by his Excellency the Governor, Sir Philip Wodehouse, who has proved himself a liberal patron of the school. During the three days the exhibition continued open, it was visited by between two and three thousand persons. In the various classes there are now about one hundred students; and, considering the colonial difficulties of such an undertaking, it may be described as a remarkable success. A considerable number of prizes were awarded to students, both male and female, who had distinguished themselves by their drawings in competition. We may remark that the object which, at the outset, the managers of the school seek after, is the promotion of outline and practical drawing, rather than highly-finished work or pictures. A petition to the local parliament for a grant of money in aid of the school was to be presented.

PARIS.—The *Académie des Beaux Arts*, as trustee of the funds bequeathed by M. Bordin, has offered a prize—a gold medal valued at £116—for an essay on the following subject:—"To examine and demonstrate the amount of influence exercised on Art by circumstances, national, political, moral, religious, philosophic, and scientific. To show to what extent the most eminent artists have shown themselves independent of, or affected by, such influence." The essays are to be sent in to the Secretary of the Institute on or before the 15th of June, 1867. The subject has a special interest viewed in relation to the forthcoming International Exhibition; but we do not know whether the competition is also "international," or limited to France.—M. Olivia, a French sculptor, is engaged on a bust of Richard Cobden, to be placed, by command of the Emperor, in the gallery at Versailles.—M. Guichard, President of the Exhibition of Works of Art, has conceived the project of establishing a school of Art in the Faubourg St. Antoine, a quarter of the city in which so many of the artisans of Paris reside. Separate workshops for the various kinds of artistic productions are to be erected in connection with the school, and the best French artists will deliver lectures in them. Subscriptions to the amount of £12,500 have already been received towards carrying out the project, and a piece of ground for the necessary buildings has been purchased on the Boulevard Philippe Auguste.

PESTH.—The Esterhazy gallery of paintings, which includes some fine examples of Murillo, has been removed from Vienna to the museum of this city, where it is intended to form, according to the desire of its owner, the nucleus of a picture-gallery.



### THE PARIS UNIVERSAL EXHIBITION, 1867.

It appears, from a notice issued by the Science and Art Department, South Kensington, that the 28th February, 1866, has been fixed upon as "the last day for receiving demands for space." Although, to our minds, it will be difficult for contributors to ascertain their wants so long in advance; and although, to us, it seems needless to call upon them for absolute resolves thirteen months before the Exhibition will open, it is quite clear that ordinary exhibitors, artists, manufacturers, &c., must obey the mandate.

The Exhibition will probably be the last that will be witnessed by those that were in their prime in 1851: for, undoubtedly, many years will pass before—either in England or in France—there will be another. We know that the leading producers of Art-works in Great Britain are determined upon great efforts to be represented worthily. They will enter into the competition with far more confidence than they did in 1857, when Paris, following the example of England, invited contributions from all parts of the world. Then, English manufacturers distrusted their own powers; they anticipated not triumph, but defeat. It is otherwise now: in Great Britain there has been a marvellous advance; while in France there has been little, if any. France in 1862, did not, as she did in 1851, throw all competitors into the shade: she gave us "fair play" in 1857, and we are quite sure will do so again in 1867.

We believe, therefore, our Art-producers are acting wisely in resolving generally to respond to the call that France has made upon them in common with the other countries of the world.

It may be well, even at this early period, to state that the Paris Universal Exhibition we shall report fully; illustrating it, perhaps, as extensively as we did the International Exhibitions of 1851 and 1862, having due regard, and giving proper prominence, to such works as are instructive. There can be no doubt that the wealth of Nations will be there gathered—in meritorious competition; and it will be again our duty—probably, as we have intimated, for the last time—to preserve a worthy and useful record (for the practical teaching, by example) of the productions of every people and country of the globe.\*

On this subject we shall necessarily have much to say hereafter: for the present, it will suffice thus to notice our intention.

Those who require information for their guidance—intending to exhibit works in Paris, in 1867—may obtain copies of the printed "regulations" by applying for them at the Museum, South Kensington. It is a very clear, circumstantial, and satisfactory document; we learn thence that "the Universal Exhibition" (that name seems to have been adopted in preference to "International") will be held in a temporary building in the Champ de Mars; and that it will open on the 1st of April, 1867, to be kept open until the 31st of

October following. It is placed under the direction of an Imperial Commission, whose duty it will be:—

To make known throughout the whole extent of the department the measures relative to the organisation of the Exhibition, and to distribute the forms of demands for space and other documents issued by the Imperial Commission.

To point out, before the 31st October, 1865, the principal artists, agriculturists, and manufacturers, whose productions would seem specially calculated to contribute to the success of the Exhibition.

To appoint a Commission of learned men, agriculturists, manufacturers, overseers, and other persons with special knowledge, to make a careful study of the Exhibition, and to publish a report upon the means of applying in the department the lessons which the Exhibition may have taught.

Artists, &c., will be sufficiently informed when they have read the following:—

Works by French and foreign artists, executed since the 1st January, 1855, will be received for exhibition.

The following will not be received:—

Copies, including those which reproduce a work in a manner different to that of the original.

Oil-paintings, miniatures, water-colour paintings, pastels, designs, and cartoons for stained-glass frescoes—without frames.

Sculpture in unbaked clay.

The number and nature of the rewards that may be given in respect of Art, as well as the constitution of the international jury who will be called upon to act as judges, will be decided hereafter.

Before the 15th August, 1866, the Imperial Commission will notify to the Foreign Commissions the amount of space allotted to each of them for the display of the productions of their respective exhibitors.

All expenses, such as the employment of workmen in the building, the reception and opening of packages, the removal and charge of packing cases, the construction of counters, stages, glass and other cases, &c., the placing of goods in the Exhibition building and in the Park, the decoration of the stalls, and the return of the goods, are to be borne by the exhibitors, French as well as foreign.

The various stalls and fittings may be erected in the Exhibition as fast as the buildings are completed; they must be commenced at latest on the 1st December, 1866, and must be ready for the reception of goods before the 15th January, 1867.

From the 11th to the 28th March, 1867, the goods already unpacked and placed in the stalls, are to be arranged and displayed for exhibition. A review of the whole Exhibition will take place on the 31st March.

The name of the producer will be affixed to the goods exhibited. The name of the retailer who usually acts as his agent may be added with the producer's consent.

The Imperial Commission will, when required, make arrangements for the exhibition of goods under the name of the retailer, when not sent for exhibition by the producer.

Exhibitors are requested to insert after their own names, or the names of their firms, the names of those persons who have contributed in a special manner to the merit of the products exhibited, either as inventors or designers, or by some process of manufacture, or by some remarkable skill in the workmanship.

The cash price of the objects exhibited and the place where they may be purchased may be stated.

A ticket will be delivered to each exhibitor, which will give him free admission.

These rules and regulations it is essential for every intended exhibitor to study; but, as we have intimated, a comprehensive programme may be easily obtained.

We trust that the *entente cordiale* which now so thoroughly unites France and England, will be not only unbroken, but strengthened, by time.

### SELECTED PICTURES.

FROM THE COLLECTION OF T. BIRCHALL, ESQ.,  
RIBBLETON HALL, PRESTON.

#### THE GIPSY QUEEN.

P. F. Poole, R.A., Painter. F. Joubert, Engraver.

WHETHER the title accorded to this picture is the most appropriate that could be found for it may reasonably be questioned; the figure is, we apprehend, only one of those numerous fancy portraits painted by the artist, and introduced as gleaners, fishermen's daughters, girls at a spring, &c. &c.; charming portraits, they are, too: bright, vivacious, and life-like in character—allowing some margin for artistic licence—vigorous in execution, and brilliant in colouring. The walls of our annual exhibitions supply abundant evidence of the great popularity of this kind of works; figure-painters of every grade of excellence practise it more or less, with a tolerable certainty of finding purchasers, because the subjects are so attractive as to recommend themselves to a public which is pleased and satisfied with whatever has in it the embodiment of simple nature, clothed though it may be in the garb of imagination. Yet an artist will never elevate himself to great eminence by confining his labours to such pictures, and Mr. Poole would never have risen to the rank he now holds had he done nothing more; but the painter of 'Solomon Eagle during the great Plague of London,' of 'The Goths in Italy,' of 'The Messenger announcing the evil tidings to Job,' and others of like character, can well afford to employ a small portion of his time upon the *belles* of the village or fishing-town, without fear of losing caste among his professional brethren, or reputation with the public.

We have intimated that the title and the subject of this little picture do not appear quite in harmony, and yet we know not what other, of a definite signification, could be given to it. Certainly the locality, so far as the bit of landscape introduced can determine it, may be the resort of gipsy tribes, and the face of the girl, with her large, black, full eyes, and arch expression, is not incompatible with the features of the race. But here identity seems to stop, and we look elsewhere in vain for any assimilation to the descendants of Ishmael, the free denizens of the wild heath and shadowy lanes—a nation without a country, a people without a home. In her picturesque but most indescribable hat she has gracefully placed a drooping feather, and her bodice, somewhat closely fitting, displays a bust of which the queen of an empire might be proud. As she leans against, and rests her well-rounded arm on, the green bank, in spite of the long bramble sprays springing from it, the coquettish attitude of the figure, no less than the expression of the countenance, indicates that she is not inessential of her pretensions to be a "gipsy queen," and as in olden time ladies of high birth possessed their favourite falcons, which they petted and made companions of, so Mr. Poole has given to his royal maiden not a regal bird, but a fine magpie, which, perched on her finger, appears to be chattering his delight at the position he occupies. The introduction of this "accessory" into the composition is a happy idea, filling up a vacant space on the canvas with a pleasing object, while it serves to balance the outline of the figure on the opposite side.

\* It may be right to state, that a provision is made similar to that which was made in London in 1862.

No work of Art, or object, exhibited in the Exhibition building or in the Park may be drawn, copied, or reproduced in any manner whatever, without the authority of the exhibitor who is the author of it. The Imperial Commission reserves to itself the right to authorise the taking of general views of the Exhibition.

We respectfully yet earnestly hope the Imperial Commission will take warning by the results of the miserable attempt to make a little money (even in that light a failure), in 1862, by the production of what was called "AN OFFICIAL ILLUSTRATED CATALOGUE."



F. F. POOLE, R. A. PINX.

F. JOUBERT, SCULPT.

### THE GIPSY QUEEN.

FROM THE COLLECTION OF T. BIRCHALL, ESQ.<sup>RS</sup> RIBBLETON HALL, PRESTON.

LONDON, VIRTUE & CO.





## GERMAN PAINTERS OF THE MODERN SCHOOL.

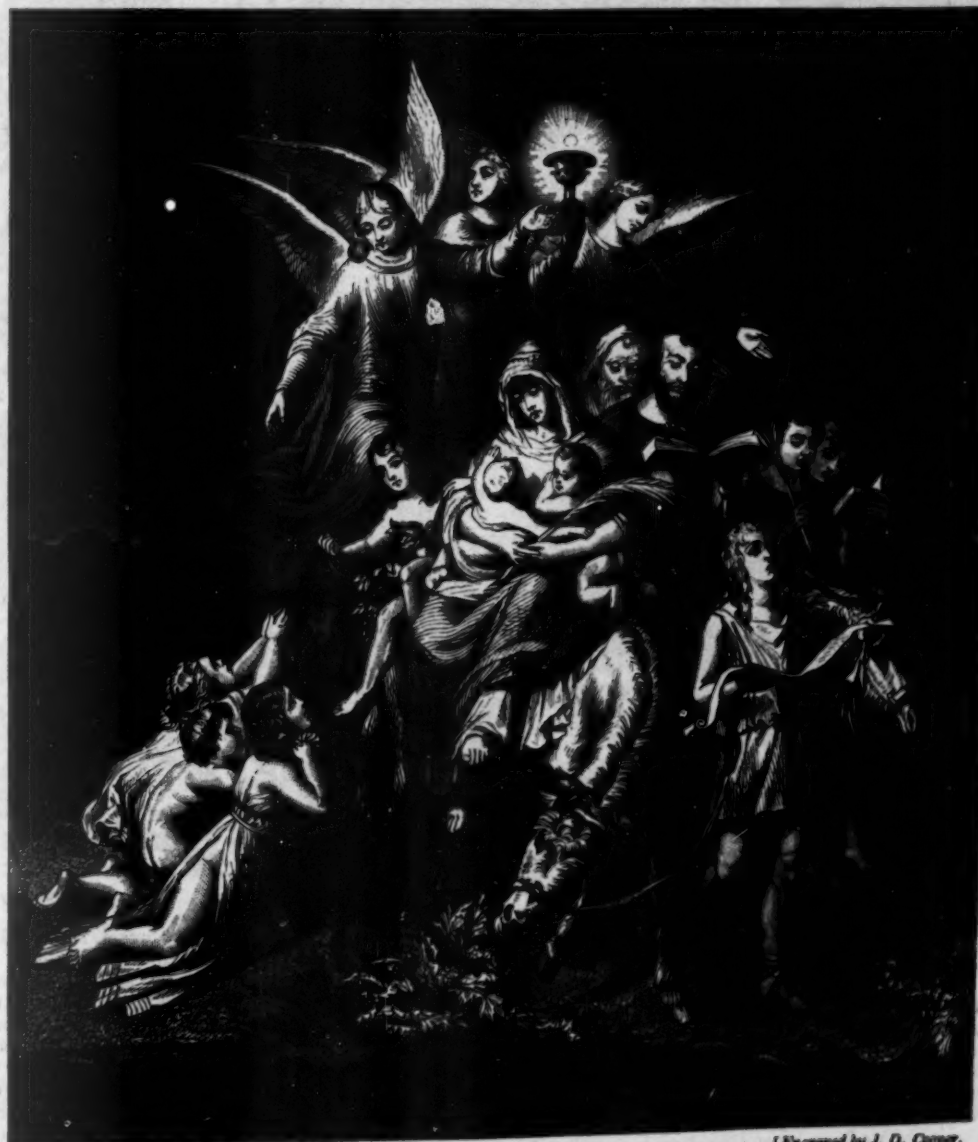
## No. XI.—WILHELM VON KAULBACH.



**K**AULBACH comes as a crowning climax to the long and illustrious series of German painters of the modern school. He is the consummation of the great revival, the history of which through the past fifty years I now, with the present paper, bring to a close. If born in ancient Greece, he had been a Phidias; if in middle-age Italy, a Raphael; if in modern France, a Delacroix; but a native of Waldeck, in west Germany, his genius has taken on the guise which is better in keeping with his time and country. The pictorial phenomena presented by his paintings are not a little complex. His compositions are as a go-between and a compromise of many styles. His manner is architectonic, yet florid and free; sculptural, but decorative and even meretricious; pictorial, yet wanting in the qualities which distinguish a picture from a bas-relief. And hence it is that the creations of Kaulbach fail to bring entire satisfaction to either the architect, the sculptor, or the painter. Nevertheless, taken

for all in all, Wilhelm von Kaulbach, I think, merits the position usually assigned to him, that of the first among the living artists of Europe.

Wilhelm von Kaulbach was born in the small town of Arolsen, in Westphalia, in the year 1805. His father, a goldsmith by trade, proposing to make of Wilhelm an artist, took the youth, when seventeen years old, to Dusseldorf, and placed him as a student in the Academy, then under the direction of Cornelius. At the age of twenty-one, Kaulbach followed his master to Munich, and commenced the works which first brought him into notice. Among his earliest productions were six allegorical frescoes, executed in the arcade of the Hofgarten. About this same period, while yet the artist fell short of his five-and-twentieth year, we hear of several productions, such as a wall-painting of 'Apollo and the Muses,' in the Odéon, and the celebrated design, entitled 'The Madhouse,' the materials for which had been collected some years previously from a lunatic asylum in Dusseldorf. Then followed a series of sixteen wall-pictures in the palace of the Duke Maximilian, illustrations of the oft-painted myth, the loves of Cupid and Psyche. Further years were devoted to the decoration, conjointly with Schwanthaler, the sculptor, and Schnorr, the painter, of King Ludwig's new palace. Kaulbach's share of the work was the illustration of Klopstock, Wieland, and Göthe. Character and truth, fertility, facility, and fancy, were qualities conspicuous even in these comparatively prentice compositions. The frescoes which, at a later period, Kaulbach placarded on the external walls



Drawn by W. J. Allen.]

FLIGHT OF THE CHRISTIANS.  
AN EPISODE FROM 'THE DESTRUCTION OF JERUSALEM.'

[Engraved by J. D. Cooper.

of the New Pinakothek, grotesque and hideous designs, that have sometimes been likened to the advertisement pictures placed in front of itinerant menageries at country fairs, are, by common consent, wholly unworthy of the artist's renown. In the year

1837, was completed for Count Racsynski, the design since executed in "water-glass," in the New Museum of Berlin, Kaulbach's masterpiece, 'The Battle of the Huns.' The cartoon for another chief work, 'The Destruction of Jerusalem,'



was also completed in the years 1837 and 1838. The oil-picture elaborated therefrom eight years later, King Ludwig purchased, and placed in the New Pinakothek: a "water-glass" replica covers one of the compartments of the Berlin Museum. In the year 1846 was published a series of designs, scarcely less esteemed in England than in Germany, elucidations of Goethe's "Reynard the Fox." Here the artist's subtlety as a humorist and power as a satirist are seen in the full fling of revelry. Kaulbach, ever fertile in fancy and fluent in hand, has been copious in the illustration of books. In this walk, a folio edition of the Gospels, and the Shakspeare Gallery, may be mentioned among the best known products of his pencil. The last ten or fifteen years of the painter's life have been devoted to the great mural pictures which decorate the "Treppenhaus" of the New Museum, Berlin.

Kaulbach, as we have seen, was in his early years allied to the school of Dusseldorf; in his maturer manhood he became identified with Munich; and now in the advance of life he is leaving

his mark on the city of Berlin. His connection with Dusseldorf, the town which, above all others, acknowledged the sway of Overbeck, the spiritualist, did not enrol Kaulbach as a disciple of Fra Angelico, or Perugino; neither did his residence in Munich, a city which, for long years, lay subject to the dominion of Cornelius, make him a follower of Michael Angelo. Between Cornelius the master and Kaulbach the pupil there has, indeed, always been a wide interval. Cornelius is metaphysical, material, and muscular. His creations are historical, erudite, and incomprehensible. That Kaulbach was indebted to the great master for grandeur of form, and wide sweep of discursive thought, there may be little doubt. Yet to what he borrowed he added more; not, indeed, that the materials he supplemented were always his own; rather let me say that Kaulbach obliterated his obligations to Cornelius by putting the artists of all times and countries under contribution; that he made good his independence of any one among his contemporaries by drawing wealth from the accumulative stores



Drawn by W. J. Allen.]

THE BATTLE OF THE HUNS.

[Engraved by J. D. Cooper.]

of every Greek and Italian who has left to the world works which cannot die. Yet even the most cursory examination of the products educed, prove that these diverse materials become fused in the furnace of the painter's studio; and the flux which makes even dissonant matter flow into one homogeneous mass is in the nature of an æsthetic essence. A sense of beauty is the one faculty which Cornelius lacked; a love of what is lovely for its own sake is, in fact, a state of mind all but unknown to the German school. Kaulbach, however, as a rare anomaly in a race of the northern hemisphere, came into the world pre-eminently gifted with the æsthetic sense. Unlike his forerunner, Cornelius, he is more of an artist than of a historian, more of an Epicurean than of a philosopher; and differing from Overbeck, he is rather the painter than the divine. As with Raphael and Praxiteles, so with Kaulbach, Art as Art became the supreme aim and end,—an art identical with essential beauty. Hence, in good degree, the popularity which pertains to the creations and compilations of Kaulbach. They appeal to a

universal sense implanted in every breast, they strike those chords of intuition which vibrate with exquisite pleasure; they fall upon the eye as music upon the ear in soft seductive cadence.

To say that in Kaulbach the æsthetic sense is supreme were, after all, to leave the analysis of his creations incomplete. Kaulbach's love for the beautiful is not so much abstract, ideal, or absolute, as a direct induction from classic master works. Alone in Europe Kaulbach stands as the representative of the antique style draped in modern garbs. Some artists among his contemporaries, as we have seen, are naturalistic; others, again, are spiritualistic, but to him it is given to follow in the footsteps of the masters of the Italian Renaissance, and so it has been his delight to reanimate, and to adapt to every-day ends, the forms which Phidias in the Elgin friezes had fashioned, and the figures that Greek painters had on vases delineated. Possibly Kaulbach had been greater, or, at least, more original, had he borrowed less and created more. Yet in the history of Art, as in the progress

of science, nothing is better established than that great men are dependent on their antecedents and surroundings, and that the grandest works have been compiled out of anterior products rather than created absolutely out of nothing. This were true even of the genius and achievements of Raphael and Michael Angelo. If, then, a man must date back somewhere, I would, with Kaulbach, say that it is impossible to go to a source more copious or pure

than that which flowed out of the midst of ancient Greece. Whether Greek Art, as served up by Kaulbach, is not a little spoilt in the redressing, may possibly be questioned. A Venus in modern German guise is a coquette, a figure of Pudicitia becomes the courtesan. The goddess dies, the woman only lives. Again, it may be feared whether classic modes do not intrude into the works of Kaulbach when least wanted and welcome, whether the



Drawn by W. J. Allen.]

THE GENIUS OF PAINTING.

[Engraved by J. D. Cooper.

spirit which was dominant in the Italian Renaissance to the corruption of a purer Art, does not taint creations which ought to shine solely in the light of Christian graces. It must, at least, be admitted that the offspring of Kaulbach's imagination is hybrid. The pedigree which he traces from Parnassus and Olympus is not pure. The flesh and the spirit intermingle in a manner lawless and illegitimate. His angels are Psyches, his

cherubs are Cupids, his virtues Venuses, his Christs Apollos, his Madonnas Junos, his Jehovahs Jupiters.

The style of the Italian renaissance, which is tyrannous in Kaulbach, obtains an incontestable triumph in the friezes designed as borders to the grand compositions that decorate the Berlin Museum. Taken for all in all, I consider these creations the most successful arabesques the world has seen. For sportive



fantasy they are unsurpassed, for the facile and felicitous transformation of human figures into inanimate forms, for growth of the lithesome limbs of children into stems, and leaves, and budding flowers, they stand beyond all known examples; for geometric balance and interlacing of curves that in sequence of lines become melody and music, these compositions are not surpassed by the arabesques in the baths of Titus, or the friezes and pilasters of Raphael in the loggie of the Vatican. In these sportive feats of the fancy a prominent part is played by a charming little fellow to whom a story attaches. Kaulbach, it is said, desired to have a child such as his imagination had conceived and his hand created. Accordingly, it is recorded, that in due time his wife presented him with a little boy, modelled from top to toe after the manner of his painted geni. Certain it is that Kaulbach has a faculty for the making of children who shall live and rejoice in the world of Art. Correggio was not more ready at the creation of cherubs than Kaulbach in the calling into being of cupids, sportive as butterflies over flowers. In these friezes precocious little urchins as the heralds of civilisation are made to enact various stages in the progress of the arts and sciences. Here are little philosophers looking through telescopes, children-artists painting pictures, modelling statuettes, small musicians, Pan-like, playing on pipes, presumptuous heroes contending with Jove's eagle. The exquisite fooling of this infant play must be seen to be appreciated. The artist himself seems to have become once more a little child, so thoroughly is he at home in this game of innocence.

The same faculty for the facetious, the same exuberance of fun and jollity—that facility for bringing into unexpected contact things similar and discordant which has sometimes been deemed the true essence of wit—is found in still more startling manifestation in Kaulbach's far-famed illustrations to Göthe's poem of "Reineke Fuchs." The metamorphosis, which in the friezes just described carries human form into vegetative growth, obtains in these bold designs a still more startling transmutation of species. Men and animals seem here to lose all distinctive difference; the brute creation assumes the functions and high prerogatives of humanity. The lion does not simply roar, but thunders forth orations; the dog does not so much bark as talk; the donkey is not a simple ass, but an absolute fool; the fox is not a knave, but rather the cunning sage. Animals here assemble as gods in council. The lion and the lioness are enthroned; the lion is sick, and the queen lioness dissolves in tears: the owl looks on doubly grave, and the cat hides her face in her kerchief. The mock gravity wherewith the whole joke is sustained, makes the absurdity triumphant and irresistible.

That the German grotesque, which from century to century has cropped out in the sculptures of Gothic churches, obtains rampant manifestation in the conceits of which Kaulbach is guilty, it were superfluous to observe. More novelty may be found in the remark that a semblance subsists between the humour of our English Hogarth and the keen, sly wit of the German satirist. Comedy is unknown to the earnest phases of Italian Art. Broadest farce, however, makes itself at home even in the midst of the most serious German thought. And certainly our own people, who glory in the discords of the Shakspeare drama, can scarcely be shocked at the pictorial discrepancies which Kaulbach delights to encounter and overcome. That the great artist wholly escapes vulgarity in such figures as Alaric in 'The Battle of the Huns,' and Belus in 'The Tower of Babel,' none of his admirers will venture to assert. The truly great genius is able to strip off the robes of state and ceremony, and still to maintain nobility. We had a right to expect that Kaulbach would act the hero even to his valet.

When I first made the acquaintance of the grand mural paintings of Kaulbach in Berlin, the new and experimental process of water-glass was unknown in this country. I submitted the pictures then in course of execution to careful examination. The surface of the composition prepared for the reception of the artist's designs, had the appearance of a large grained freestone, and was as sharp to the touch as sand-paper. A like surface I have subsequently found prepared for the water-glass pictures of Mr. Maclise, Mr. Ward, and Mr. Cope in our own Houses of Parliament. A close inspection of the pictures in Berlin revealed the loading on of colours in the lights, and a transparency of tone and a hatching in the shadows which showed that the process called forth the full resources of the artist's manipulation. The scumbling of opaque, and the glazing over of transparent pigments were methods evidently as admissible in the new material as in the older medium of oil. Nevertheless, the granulated texture of the original surface appeared through the picture's overspread veil, and thus was preserved that power of giving off light which has usually been deemed a vital attribute in fresco. I also noted that the colours did not penetrate into the texture of the composition, but on the contrary lay merely as a thin covering over the outer face. The general and final effect on close approach is rather woolly; at a distance, however, there is a pleasant softness

in the blended outlines and suffused colours. By some persons this new process of water-glass, adopted by Kaulbach in Berlin, and sanctioned by the Fine Arts Commission of England, is deemed one of the signal discoveries of the age. That the method promises peculiar facilities of execution, that so far it offers tempting advantages over fresco, may readily be admitted. But, on the other hand, that this much lauded process is as yet experimental, not to say empirical, and that the whole practice of mural painting has, by a series of failures, been put in jeopardy and disrepute, must no less be conceded.

'THE DESTRUCTION OF JERUSALEM,' of which we publish that charming episode, the flight of Christians for safety from the city's devouring flames, ranks with the greatest works of modern times. The *chef-d'œuvre* of Overbeck, 'The Influence of Religion on the Arts,' the celebrated picture of Veit, 'The Introduction of Christianity into Germany,' the grand picture of Delaroche, 'The Hemicycle,' in the *Académie des Beaux Arts*, and the majestic frieze of Flandrin, in the Church of *St. Vincent de Paul*—works which record the triumphs of modern European schools—serve to show Kaulbach in supremacy and isolation. This, the greatest among living artists, manifests in such pictures as the 'Destruction of Jerusalem' and 'The Battle of the Huns,' a power wanting to Overbeck, a versatility not found in Veit, a readiness and copiousness of utterance never granted even to French artists the most masterly, such as Delaroche, Scheffer, and Flandrin. Kaulbach, by these works, proves himself an epic painter. His subjects have grandeur, and his treatment is endowed with dignity. He treads across the historic fields of space and time with stately step; the march of his heroes makes a spectacle for men and angels. That the world for him is one vast stage, and that the men and women are but players, is perhaps a misfortune and a fault. It must be deemed a pity that his genius has not the charm of being unconscious of its cleverness; it is to be regretted that the left hand of his talent is not unknowing of what the right hand doeth; that the virtues and the graces which he practises and adorns are not un mindful of the praise of men. Homer and Phidias, Dante and Raphael, Chaucer and Shakspeare, are simple, severe, and all but unadorned: men conscious of power are not ever busy to proclaim it; they move not in ostentation, they pray not at the corners of the streets, nor sound a trumpet as they pass through a city. Some of the noblest deeds history records, exquisite poems, too, on which the tongue lingers, lovely paintings that the world treasures, are so simple in their mode of birth, that their bringing forth scarcely attracts the public eye. The truly great man preserves an even tenor on his way; the really great work has passion but no spasm. I have extolled Kaulbach in no stinted terms, yet I know that his mortality is betrayed even through his robes of state. His limits are confessed when he rushes towards the illimitable; his finality is felt when in boldest flight he steals fire from heaven. Kaulbach has many virtues, but moderation is not of their company.

Nevertheless, let me in fine recapitulate the claims which Kaulbach lays upon the remembrance of posterity. His subjects, his styles, and his materials, which are many, are alike worthy of note. His themes, we have seen, are wide in range and lofty in aspiration. History in epochs which are landmarks in the world's civilisation; philosophy that teaches through example; poetry as manifested in the creations of Shakspeare and Göthe; life in its light and shade, in the climax of its joy and the depth of its sorrow—such are the subjects which in their diversity and import measure the genius and circumscribe the labours of Kaulbach. In style, too, as in subject, this painter displays the same versatility; by turns he is grave and gay. Like dramatists and actors of first quality, he is great at once in comedy and in tragedy; his impersonations, in short, are close upon the models of Phidias and Raphael, of Durer and Hogarth. The name of Kaulbach will also be identified with the most successful efforts to free Art from the tyranny of the Church, to ennoble secular subjects by lofty thought and elevated treatment, and to raise the practice of monumental painting to an equality with the sister arts of sculpture and architecture. Such are the services which Kaulbach has conferred upon his age and country. He enters upon his sixtieth year, and wears a crown as chief among living painters.

The somewhat arduous attempt to bring to the knowledge of English readers the great masters and works of the modern German revival of painting is with the present paper complete. In the prosecution of this task I have met with no assistance, and, as might be expected when preaching to an unappreciating public, have found little sympathy. It is, however, some consolation to know that the principles which have for the last fifty years obtained favour in Germany, do not stand in need of further sanction; and the labour of love, now brought to a close, finds sufficient recompense in the persuasion that the truths inculcated will endure so long as high Art is revered, and must prevail even in our own land so soon as low Art has ceased to be the vogue.

J. BEAVINGTON ATKINSON.



## THE WINTER EXHIBITION.

THIRTEENTH: 120, Pall Mall.

THIS collection amounts in number to upwards of a hundred pictures, among which are many presenting the best characteristics of the painters whose productions they are; yet, as these exhibitions are but introductory to what we may call the Art-season, the great efforts of the profession are reserved for the full tide of that time. There are, however, on these walls two things that must strike the experienced observer; an absence of that preponderance of domestic subjects which usually now forms a striking feature of every exhibition; and a disposition so marked in the way of deferential retrospect towards the "old masters," as to look like the beginning of a transition in that direction. We are well content to be reminded, by free translations, now of Titian, now of Giorgione, and anon of that admirable Andrea, unknown out of Florence. There is more honour in sitting at the feet of such men than in attempting to deal with the so-called inspirations of the infancy of painting.

We have seen in this room in Pall Mall some of the most genuine essays of Pre-Raphaelism, but these are now comparatively rare. One of the works on which the eye instantly rests is 'Dr. Johnson's first Interview with John Wilkes,' by E. M. Ward, R.A. The scene is found in Boswell's "Life of Johnson," and its point turns on Wilkes pressing Johnson to take another slice of roast veal,—for they had met at dinner,—but Johnson is proof against the winning smile and suave manner of Wilkes. He has had enough, and has asked for a glass of ale. The learning and skill shown in this work leave nothing to be desired, either in the narrative or the composition. Johnson declines positively to be again helped, and Wilkes's manner is essentially according to Boswell's description. Next to the perspicuity of the story is the masterly knowledge shown in the prominence given to, or withheld from, the objects introduced. The subject is one which might have been so easily vulgarised, that it is a high merit to have thus elevated it. 'Iver House in the time of Charles I.,' F. Goodall, R.A., showing children feeding swans in the moat, recalls 'An Episode in the happier Days of Charles I.,' exhibited by this artist some years since; yet the former is purely original as to idea, and in every way independent of the latter. In contrast so striking to this is (45) 'The Well near Cairo,' that, if the matter were doubtful, it would be difficult to believe both were the work of the same hand. By L. W. Desanges is a portrait of the Princess of Wales, somewhat younger, it would seem, than the royal lady herself, and, we submit, wanting force from the light flat background. 'The Curt Reply' (40), G. F. Follingsby, is a version of the story of the writing on the window by Raleigh, "Fain would I climb," &c. Queen Elizabeth is in the act of writing the line that completes the couplet. She is attended by one of her ladies, and Raleigh is seen retiring; it is bright and well drawn. There is another scene in which a queen plays a principal part, (14) 'Attempted escape of Mary, Queen of Scots, from Lochleven Castle,' by P. Calderon, A.R.A., but it presents a humble contrast to the courtly style of the other, showing Queen Mary equipped as a laundress, with a bundle of linen on her head, and thus waiting a favourable opportunity for escape. It is so simple and unpretentious throughout, that it would scarcely be attributed to a painter so ambitious as Mr. Calderon.

'The Eve of the Deluge' (96), by W. B. Scott, is as remarkable for the diligent research exercised in determining the properties of the subject as for the conscientious elaboration with which it is worked out. The suggestion occurs in the 24th chapter of St. Matthew:—"They were eating and drinking, and giving in marriage," &c. Thus we see Noah and his family entering the ark in the presence of a jeering company, heedless of the sign which is already rising in the sky. According to the authorities we now possess, these people with their surroundings are set forth more accurately than

in any similar picture that has come under our notice. 'Little Red Riding Hood' (76), and 'Attention Diverted' (77), are the contributions of J. E. Millais, R.A. The former is a little girl in profile, in the accustomed dress, and the other shows a lady seated at a piano: it is a sketch. 'Taking an Opportunity' (33), by T. Faed, R.A., contains one figure, that of a servant maid, having a pile of tea-chests before her, on which she leans while writing a letter. The picture is thin, and according to the richness of Mr. Faed's works generally, looks incomplete. 'The Guardian' (31), and 'She gave me a glance w' her bonny blue e'e,' are by Alfred Elmore, R.A. The former is an old story, that of a watchful old uncle or father, and a niece or daughter, who looks much chagrined that no opportunity occurs of despatching to her lover a letter, which she conceals with her muff. The incident and character are extremely well rendered, and the picture is brilliant and effective. 'Rosy Morn' (43), W. C. Frost, A.R.A., a nymph and an amorino—nothing new in the idea—but brought forward with a sweetness savouring of the verse of Milton, even worthily embodying Homer's "rosy-fingered morn." There is no other member of our school enthusiastic enough to paint classic poetry, when the public taste rises little beyond domestic anecdote. By G. F. Watts are four contributions, one of which is (106) 'Portrait of the Right Hon. W. E. Gladstone,' another, (107) 'Portrait of Mr. Hanbury,' the third, (108) 'A Study with the Peacock's Feathers,' and the fourth, (109) 'Portrait of a Lady.' The second (107) is really a fine study, and if complexion be nothing in portraiture, perhaps very like; but that of Mr. Gladstone is unintelligible as a portrait. It is not difficult to paint in this way, but it is extremely difficult to make a picture of a head wherein are seen qualities other than picturesque. It is not every subject that can be made to refer to some famous remnant of the fathers of Art. 'A Lady with Azaleas' (65), F. Leighton, A.R.A., is like all the productions of its author, a work of thought and study. The lady holds up before her a vase containing the flowers, and wears a mantle of white satin richly embroidered, but underneath the mass of drapery there is not a sufficient indication of form. The head-dress, also, might have been less heavy, yet it is an original and an admirable picture, although the head attire be somewhat too Cenci-like.

F. R. Pickersgill, R.A., has interpreted Tennyson's lines,—

"The sweet forget-me-nots  
That grow for happy lovers,"

in a very happy version of a youth and maiden, the former reaching below the bank on which he is seated to pluck the flowers, and present them to his mistress. The subjects recently painted by Mr. Pickersgill are much more picturesque in their personal narrative than those culled from Italian poetry and history. 'Preparing a Cudgel' (112), J. D. Watson, is a spirited study of a man in the hood and hose of the fifteenth century; he is trimming a stick. E. W. Cooke, R.A., contributes a most extraordinary study of shingle and boulders in 'The Breakwater at Porlock Weir' (20), and in 'The Dutch Coast at Kewijk' (18), one of the best of his fishing-boat scenes. In 'Annie's Dessert' (6), C. Baxter, a child holding a salver of fruit, this artist sustains his character for tender and bright colour. In 'Die Hou Magd,' W. C. T. Dobson, A.R.A., the colour of the child's face is too monotonously red. She is carrying at her back a basket of grass. The work is otherwise very characteristic. 'The Boulogne Fish Market' (49), J. Hayllar, is one of the best of his works. 'The Fast Flowing Tide' (55), J. C. Hook, R.A., shows the difficulty of a couple of Breton peasants with their load of sea-weed sinking into the sand with a rising tide—a load too heavy for the two miserable little cows that are urged to extricate it by merciless beating. The description is pointed and circumstantial. 'The Ardour Hills from Ballaculish' (51), and 'The Black Valley, County Kerry' (52), Edward Hargrett, are distinguished by much freshness of feeling. 'The Dogano and San Salute' (86), George C. Stanfield, is painted in a much higher key, and with more sweetness of colour,

than antecedent works—a graceful advance on what he has hitherto done. 'The Winepress' (98), R. S. Stanhope, is an essay in what may be called the genuine spirit of Pre-Raphaelite art. There are in addition to those mentioned other works of merit, as 'The Haunt of the Crocodile' (25), F. Dillon; 'His Likeness' (41), W. P. Frith, R.A.; 'Alpen Glühén' (38), Mrs. Follingsby; 'Earnest Prayer' (75), Charles Martin; 'Lily' (85), James Sant; 'The Widow's Consolation' (95), Kate Swift; and others by W. D. Wynfield, W. F. Yeames, A. Hughes, C. Rossiter, &c., and what must not be forgotten, a series of subjects for the decoration of a dining-room by Yeames, Hodgson, Leslie, Storey, Wynfield, and Marks. Interspersed in the collection are many productions of inferior merit, showing on the part of the management a desire to assist aspirants, as yet feeble, by exhibition at least of their crude efforts.

## THE WINTER EXHIBITION.

ELEVENTH: SUFFOLK STREET.

THERE were last season two winter exhibitions, both in Pall Mall; there are now two open, one in Pall Mall, a second in Suffolk Street; and it remains to be seen whether there will or will not be a third. Year by year we hear of new and extraordinary speculations in Art which bespeak the unprecedented prosperity of the profession; but, more than all, the increase of "winter exhibitions" has a marked significance, the more especially when consisting of such a gathering as that now in the rooms of the Society of British Artists, in Suffolk Street. Considered as a gathering of modern cabinet pictures, it is the most comprehensive we have ever seen, and one of the most interesting. Although the catalogue numbers upwards of six hundred works, there are but few that could with justice be denied a place in any exhibition. All the available space is covered, and one room is filled with foreign productions of great excellence. The great value of the collection may be understood when it is known that it contains pictures or drawings by Roberts, Stanfield, E. M. Ward, Frith, Poole, Ansdell, Faed, Sant, Dobson, J. Lewis, E. W. Cooke, F. Goodall, Harding, Westall, Haghe, J. Gilbert, B. Foster, Girtin, Robson, Cox, Duncan, Hart, Fielding, Chambers, F. Taylor, Rosa Bonheur, Verboeckhoven, Bougereau, Trayer, Koekkoek, Thom, &c. As to poetry and history, we have little to say of the one, and nothing of the other;—a most curious anomaly—when our school could not draw, its subjects were poetical and historical; now that it can draw, both sources are ignored. English history, therefore, remains to be painted; and it is well it should be so, for there are yet many changes to come in our Art. The subject painted by E. M. Ward, R.A., is 'Jeannie Deans' First Visit to the Duke of Argyll,' from the "Heart of Mid-Lothian," which, it may be supposed, would be readily disposed of by the hand that has so felicitously dealt with the most exciting scenes of the French Revolution, and many memorable passages in our own annals. Mr. Ward communicates to his characters the expression of profound emotion, and not unfrequently of excitement, interpretable by personal action; but here is a scene in which the painter has resolved that nothing should move, in order that we might the better hear the beating of poor Jeannie's heart, who sits in rapt attention, with eyes fixed on the features of Effie's innocence. Although brought thus into conjunction these two impersonations are in such relative opposition that the purpose of the interview is at once obvious, and we read the result in the interest given by the duke to the poor girl's prayer. It is an admirable picture, showing throughout neither sign of weakness nor impatience.

'Christopher Sly,' by W. Q. Orchardson, is one of the most successful readings of the humour of Shakspeare that has ever been exhibited. The maudlin stare of the drunken and bewildered cobbler, when beset by the butler and



his troop of lacqueys, is in perfect harmony with such a petition as "For God's sake, a pot of small ale!"—uttered by Sly as he sprawls out of bed; and the conceptions and attitudes of the serving men respond most perfectly to the respectful "Will't please your honour," &c.,—prefacing the invitations to drink sack or eat conserves. We remember 'The Challenge,' painted by this artist, and we cannot bestow higher praise on 'Christopher Sly' than by saying that it is in everything equal to the former. In two pictures by E. Long, 'Corpus Christi in Cordova' (361) and 'Matting Making in Grenada' (293), there is a varied display of Spanish character. The former especially, that of a religious procession passing through narrow and crowded streets, is a masterpiece of diligence and profitable study. Of 'The Gentle Student' (425) and 'The Walk from School' (439), both by J. Sant, A.R.A., it is something to say that they are two of the most charming figures ever exhibited by Mr. Sant. In his studies of children he realises the simplicity of Reynolds better than any one who has ever essayed it. The observer is entranced by the inexpressible sweetness of these two heads. There is much originality in 'The Knight's Mirror' (221), P. R. Morris, a group of a knight armed *cap-a-pis*, and his lady, whose face is reflected in his breastplate; but between the figures there is too great a disparity of stature, as he looks like a giant: the background is darkly monotonous; in other respects the labour and care bestowed on the subject tell their own story. It is somewhat far to travel, to go to the "Last Days of Pompeii" for a subject; we have, nevertheless, 'Glaucus and Ione in the Cave of the Witch of Vesuvius' (385), W. Maw Egley, worked out very assiduously with two effects, those of firelight and moonlight, and with a degree of elaboration always commanding a satisfactory result. 'At Bay' (346) is the title given to a picture of an Egyptian or Jewish woman, who seems, with her two children, to have, as it may be assumed, taken refuge, during some reign of terror, in a stable, or a vault. It may allude to the Massacre of the Innocents; but that which might have been richly descriptive, becomes obscure by reason of the title. There is, however, an earnestness about the picture capable of much better things. 'A Spanish Improvisatore' (482), J. B. Burgess, is a Spanish street scene, wherein the improvisatore, a fellow of infinite wit, humour, and gallantry, sits on a stone, surrounded by an enraptured audience, who vehemently applaud the compliments he is paying to a lady tending her flowers at a window above,—by no means inferior, though with a different feeling, to the picture exhibited under this name at the Academy last season. In 'The Doubtful Move' (266), R. Hillingford, we see two young people, perhaps lovers, engaged in a game of chess. The lady hesitates, and seems by her look to appeal to an aged cavalier—her father it may be—who is seated by her side. The party occupy a room sumptuously furnished in the taste of the seventeenth century. The subject is by no means new; but careful study, with a certain amount of power, will always produce an agreeable picture even of a common-place subject.

A large picture, by the late D. Roberts, R.A., occupies a conspicuous place at the end of the principal room: it is 'The Surprise of the Caravan—Baalbeck.' And near that, and a contrast in dimensions, is 'Comus' (320), by C. Stanfield, R.A., lighted on one side by the moon, and on the other by the fiery glare of the revels in the neighbouring wood. If in 'The Virgin Mary and the Infant Saviour on their flight into Egypt' (334), R. Redgrave, R.A., we arraign the presentation of the Virgin with Saxon features, we must challenge a wide circle of similar discrepancies even among the fathers of the Art; and yet such rigorous principles would the precisians of the profession enforce. It has, however, many beauties, being a work of well-matured study. 'Will he dare?' (330), J. B. Bedford, is the question a young lady asks herself in the presence of her bashful lover. The situation is sufficiently described by the point of the relations of the figures. 'Searching for the Will' (358), George Smith, with all its merits, does not rise to the power

and sweetness of those smaller works whereby he won a reputation. A forcible and very characteristic picture, by J. Pettie, called 'The Bible and the Monk' (364), takes us back to those times in Scotland when the Bible was prohibited. The subject has probably been suggested by "The Monastery." 'Never Again' (412), E. C. Barnes, is the title borne by a richly-coloured composition, in which appears a gentleman of the Elizabethan period, with his little son by his side, contemplating the portrait of the wife and mother lately deceased. In 'The Free Seats' (432), J. Morgan, we find, as may be gathered from the title, an assemblage of poor people, diverse in character, but all devout and attentive. The figures are well painted, but the background is too light. 'Highland Mary' (380), T. Faed, R.A., is one of those single rustic figures of which Mr. Faed has painted many, and to which he succeeds in communicating so much interest. 'Patience' (447), H. Le Jeune, A.R.A., presents two children sitting on a bank, one of whom is angling in a pond. By the same artist are, 'Spring—collecting Forget-me-nots,' and others, all distinguished by much sweetness. 'Rebecca' (446), W. C. T. Dobson, A., is a study of an Oriental figure in drapery remarkable for richness and harmony of colour. It is small, but it would make a very impressive life-sized picture. 'Stonehenge—Evening' (371), and 'St. Paul's, from below Bridge' (372), G. F. Teniswood: are two essays of so much merit, that the artist is unjust to himself not to have set forth especially the latter subject on a large scale. F. Goodall, R.A., has contributed in a manner to remind us of his extraordinary command of childish character: there are 'The Young Gleaners' (214), 'The Swing' (256), a replica, and others, in water-colour as well as in oil. Other interesting works are 'Ben Venue, from Loch Achray' (337), E. Hargitt, and 'Loch Ness, Inverness-shire,' by the same; 'The Romance,' J. A. Fitzgerald; 'Dutch Fishing on the Y, off Ransdorf' (248), E. W. Cooke, R.A.; 'The Signal' (253), J. D. Watson; also by the same, 'Resting' (268). By R. Ansdell, A.R.A., two pictures (275 and 276), each respectively entitled 'Setter' and 'Partridge.' 'On the Banks of the Nile' (257), Holyoake, is a study of a native girl in a red dress. 'A Dream of the Golden Age' (404), W. Maw Egley, represents a statuesque figure standing by a fountain, and in association with classic surroundings: the relations with the golden age are, however, obscure. But the figure is well drawn, though with a certain hardness which may be subdued by time. Many of the landscapes remind us of the best periods of the painters, as—'Near Didworth, Leicestershire' (265), H. Dawson; 'Dividing the Flock—Sunset' (271), J. Linnell, sen., apparently a small study for a larger picture; 'The Brooklet in Spring' (258), 'Valley behind Moore's Cottage' (249), and 'A Country Lane,' T. Creswick, R.A.; 'Cornish Coast' (428), G. E. Hering; 'The Glen at Eve' (429), H. M. Anthony; 'Shipley Mill' (392), 'Victoi' (251), and 'Pandy Mill' (257), by J. D. Harding; 'A Sunny Afternoon on the River Conway' (264), B. W. Leader; 'Cutting Vetches' (281), David Cox; 'Our Footbridge, Millwater Ockham' (307), and 'Bramshot, Hants' (321), F. W. Hulme; 'The Flutschhorn from Fee, Valley of Saas,' F. Dillon; and others by Niemann, Oakes, A. W. Williams, &c.

Of the two rooms at the farther extremity of the large room, the south-west has been set apart for the paintings of lady artists; but we think the distinction in this case not flattering to these contributors, for the works they exhibit are well worthy to mingle with those of the other sex. The famous picture by Rosa Bonheur, 'Labourage Nivernais,' is here. Mrs. E. M. Ward has sent her picture, 'The Tower,' ay, the Tower' (565), and 'A Christmas Party' (556), an assemblage of happy faces round the dinner table. There are three portraits by Madame Henriette Brown; and an exquisite drawing of a group of sheep, by Rosa Bonheur; 'Hermione' (561), and 'Rosa' (584), by Mrs. Robinson; 'A Revelation' (570), M. E. Edwards; 'Young Blackberry Gatherers' (590), Eliza Goodall; 'Goat and Kids' (593), Peyrol

Bonheur; 'Millstream at Pangbourne' (596), A. Blunden; 'Roses' (557), M. D. Mutrie; 'Elaine' (586), M. E. Osborne; 'Tobias restoring the Eyesight of Tobit,' and figure studies by Mrs. J. E. Benham Hay, &c.

Of the water-colour drawings, occupying two rooms, no terms of eulogy would be too favourable, as among them we find examples of that time when the careful study of natural phenomena was esteemed beyond all the craft of manual dexterity. Thus the drawings of Turner, G. F. Robson, Girtin, Copley Fielding, Barrett, De Wint, Bonington, W. Müller, and others, lead us back, we may say, to the generation last past; and those students who have known how strong these men were in the virtues of their art, will not be surprised that their works tell so powerfully among those of the present day. It is impossible to do justice to the many wondrous drawings hung on these walls, save by a detailed description of each. All, therefore, that can be done in the present case, is simply to give the names of some of the artists; thus, besides those named, there are also represented F. W. Topham, David Cox, J. D. Harding, G. Cattermole, J. B. Pyne, E. Duncan, Birket Foster, D. Roberts, R.A., J. Gilbert, H. B. Willis, E. W. Cooke, R.A., F. Tayler, T. S. Cooper, A.R.A., W. L. Leitch, J. Lewis, R.A., C. Stanfield, R.A., C. Smith, C. Davidson, L. Haghe, F. Smallfield, Henry Warren, W. Goodall, H. Moore, A. J. Stark, J. Naah, G. E. Hering, Rayner, Cole, Bentley, &c. Many of the examples associated with these names will never be surpassed. Among the foreign contributors are also artists of high reputation, as Gerome, Bach, Duverger, Thom, Kockkoek, Verboeckhoven, Bougereau, G. Schmidt, E. Frère, Trayer, Schlessinger, Le Poittevin, Pecrus, Chavet, Ten Kate, Auguste Bonheur, Portaels, with many others of scarcely less merit. If the water-colour drawings of this collection were exhibited alone, they would justly constitute a subject of great attraction.

#### MR. McLEAN'S GALLERY

#### WATER-COLOUR DRAWINGS.

An exhibition exclusively of drawings has been opened by Mr. McLean, at No. 7, Haymarket. The room in which they are placed is sufficiently lighted, and consequently well adapted for the inspection of delicate works. The subjects are those generally entertained in this department of painting; and although light and often trivial, are by no means easy of realisation according to the principles which influence the labours of our living school. This is confirmed *passim* in the best works of the men of mark; for instance, we find, by Birket Foster, 'Beehives near Witley,' 'The Young Shepherdess,' &c., charmingly coloured, and worked out more as if with a *brush* than a pencil. There are also two or three plums by the late W. Hunt, elaborated into a picture as brilliant and powerful in colour as anything he has ever done,—trifles in nature but wonders in Art. The drawings are not all of recent date, but those of a late date are not the less interesting on that account; as instance several compositions by Cattermole. 'Hunting in the Olden Time' is one of those bright and genial sketches which have won a high reputation for their author, F. Tayler; and a 'Storm coming on,' by Duncan, is a superb instance of singular power in describing the grandeur of a tempestuous sea. 'Interior of a Cathedral, Antwerp,' and 'The Spy,' by L. Haghe, exemplify capabilities alike for figure and architectural subjects. 'Launcelot Gobbo and his Father' are two figures by J. Gilbert, who has a richer conception of picturesque rags than even the most dissipated of the ancient Dutchmen: this is a highly-finished drawing.

'Venice, Holland,' is a bright daylight view of the buildings from the mouth of the Grand Canal, looking towards the palace. 'Haddon Hall,' G. Dodgson, is treated with much of the elegance that characterises the composi-



tions of this artist. 'Fishing Boats,' D. Cox, is extremely simple, but the sea is so truly rendered that it seems to heave under the eye: there are seven drawings by this artist, all of his best time. 'A Composition,' Barrett; 'Loch Lomond' and 'Sussex Downs,' Copley Fielding; and 'An Interior,' S. Prout. 'Bab-el-Katareen,' Carl Haag, are noteworthy drawings. 'The Fern Gatherer,' by F. Topham, is a figure larger than those he usually exhibits; it is a study of a girl wading through a shallow stream with a load of fern at her back. 'A Scene from Gil Blas,' J. Gilbert, seems to be the interview with Gil Perez and his housekeeper, preparatory to entering the service of that learned and excellent personage. 'Turkish Figure,' John Lewis, is an admirable and characteristic sketch, which has been made no doubt some time. 'Leaving Port,' J. W. Carmichael: the vessels in this drawing are rigged and placed on the water with a knowledge of marine-drawing superior to most of his contemporaries. 'The Slide,' M. Tenkate, shows a company of boys amusing themselves on the ice; very Dutch in feeling, but very honest in execution. 'Our Saviour and His Disciples' is the only sacred subject we remember to have seen treated by Cattermole; it does not therefore admit of the essential point which constitutes the great interest of this artist's composition. 'Study of a Head,' F. Smallfield, has extraordinary force and life, described with remarkable facility. 'In the Forest,' H. Clifford: a piece of sylvan scenery, with rich masses of foliage, but all too intensely green.

There are some attractive studies by Sir E. Landseer—'A Hindoo Girl,' 'A Spanish Girl,' and others. 'A Sailor's Widow of Dieppe,' Miss M. Gillies, is a touching passage, sufficiently described by the accompanying legend, "Tronc pour la sepulture des Noyés." Remarkable for various and remarkable qualities are 'From our Mutual Friend,' Marcus Stone; 'Interior of the Cathedral of Spalatra, Dalmatia,' Carl Werner; and by the same, 'Garibaldi's First Landing in Sicily, near Marsala,' &c.

As already stated, there are in this exhibition drawings we have seen before, but they are generally select, and of excellence sufficient to be always pleasing. The majority consists, as will be understood from this notice, of the productions of rising artists, and others long established in public favour.

## ART IN SCOTLAND AND THE PROVINCES.

**LIVERPOOL.**—The Liverpool Exhibition of Pictures this year is, we regret to say, below mediocrity. It contains upwards of one thousand works, but the quality bears no proportion to the quantity. There are, indeed, but two pictures that are likely to excite attention—the 'Esther,' by Armitage, and 'Treading out the Corn,' by Ansdell. The 'loans' are very few, and of foreign contributions there are none of much value. Why there should be this deplorable falling off we cannot say; for, during the last four or five years, the exhibition at Liverpool has been the best of the provincial exhibitions; and we had been led to expect a still further improvement when the society was removed from Bold Street to larger premises in Post-Office Place—the gallery of the old academy, which not long ago was amalgamated with the new. There must be something wrong somewhere, for "the Liverpool Academy and Art Institute," instead of offering a more intellectual treat than did its predecessors, falls very far below them. We are by no means over-anxious to see in our exhibitions a large preponderance of foreign works. Possibly, Liverpool had too many in past times; but who will see without sorrow their places supplied, as they now are, by nonentities that can add neither grace nor dignity to any mansion in which they may be placed, and which any true Art-lover will hope may never find purchasers? These remarks are not pleasant, but they are necessary. Liverpool, with its daily increasing wealth and intelligence, might do much for Art—has, indeed,

done much for Art. Its citizens have, moreover, thought it to be wise, and felt it to be liberal, to supply themselves, year after year, with selections from the walls of their own exhibition. This year there is no inducement, but its opposite, to do anything of the kind; and if there be but one other annual exhibition so bad, we may fear that any harvest to be gathered there will fall to the lot only of third-rate British artists. The society consists of fifteen lay and fifteen artist members. May we know who is really responsible for this lamentable result? Certainly, the junction from which we anticipated much good, has been lamentable in its consequences; for, of the two societies that did exist some two years ago, either exhibited a better collection than that which is shown by the two combined.—The annual presentation of prizes to successful students in the South Liverpool School of Art was made by Lord Houghton, on the 23rd of October. After the head-master, Mr. Finnie, had read the report on the present condition of the school, his lordship addressed the meeting, and especially the students, in a very able speech, giving to the latter portion of his auditors some excellent advice as to the proper use of the facilities with which they were endowed, reminding them that in every way it would be to their advantage to become good and skilful designers, instead of indifferent artists. The number of scholars in the central school of Liverpool is about 230, of whom thirty-six alone competed for prizes: of these eleven were successful, and four more gained "honourable mention."

**MANCHESTER.**—The gallery of the Manchester Academy of Fine Arts, opened in the autumn, contained nearly 750 works of all kinds, including some contributions from the studios of continental painters. But the room that attracted chiefly was that wherein hung a small, but choice, collection of pictures, lent by their owners, gentlemen resident in the city, or its neighbourhood. Here were examples of Lehmann, Dyce, Decamps, F. Goodall, Ansdell, Etty, Frith, Morland, Yvon, Müller, Ary Scheffer, Millais, T. S. Cooper, Stanfield, J. Linnell, Mulready, Danby, T. Faed, J. T. Linnell, Creswick, J. Phillip, Sir E. Landseer, Wilkie, E. M. Ward, Delaroche, A. Bonheur, Collins, R.A., Elmore, Webster, Pyne, H. Wallis, F. Stone, and others;—pictures that have more than once come under our notice. Of those contributed by the painters themselves, we may notice 'Half a Loaf is better than no Bread,' by E. Hughes; 'Reindeer Hunters in the Highlands of Norway,' and 'The Hundredth Birthday,' by G. Saal; 'He went up into a Mountain to Pray,' W. Gale; 'Spring Flowers' and 'Home once more,' W. J. Mückley; 'Harry Esmond's Welcome at Walcott,' R. Solomon; 'Castle of Iachia,' A. W. Williams; 'An English Pastoral,' F. W. Hulme; 'Striving for Mastery,' J. T. Peele; 'Morgan le Fay stealing the Scabbard of Excalibur,' J. B. Bedford; 'The Conscript's Departure,' Miss E. Brownlow; 'Judith in the Tent of Holofernes,' J. R. Powell; 'A Rainy Day in Lapland,' G. Saal; 'Treading out the Corn, Gihon, Jerusalem,' W. J. Webb; 'Bad News on the Threshold,' T. Brooks; 'One of the Old Nooks and Corners of Old England,' F. R. Lee, R.A.; 'Bernard Palissy, the Potter,' J. Heaphy; 'Sunset, Beach at Hastings,' L. R. Mignot; 'The Romance,' J. Archer, R.S.A.; 'Harvest Scene,' J. W. Ehninger; 'A new Bride for the Sea,' T. Danby; 'Boy Playing Marbles,' C. A. Du Val; 'Foss Hill, Mulgrave,' H. Moore; 'Danish Nursery Girl,' and 'Danish Cowkeeper Girl,' Madame Jerichau. The water-colour room contained drawings by many well-known artists:—T. Dalziel, J. Callow, Chase, Fahey, Smallfield, E. Hayes, E. G. Dalziel, S. Rayner, T. F. Marshall, E. H. Wehnert, J. Absolon, W. R. Beverley, E. P. Brandard, with others. Want of space prevents any detailed notice of the various works exhibited.

**AYR.**—Mr. M. Noble's statue of the Earl of Eglinton, in the uniform of lord-lieutenant, was inaugurated on the 23rd of October: it stands twelve feet high, and is placed upon a pedestal about sixteen feet in height. The work is of bronze, and was cast at Messrs. Robinson and Cottam's foundry, London.

**ALTON TOWERS.**—The Art-exhibition held here in the summer and autumn months was so successful, that, it is reported, a sufficient sum has been realised, in conjunction with the bazaar held in Burslem, which realised nearly £400, to justify the committee of the Wedgwood Institute in proceeding with the building to its completion.

**BATH.**—A meeting for the distribution of prizes to those pupils of the Bath School of Art, who at the last examination had proved successful in the competition, was held on the 30th of October, in the Council Chamber, the mayor presiding. The school has not been founded more than two years, and though many hindrances have beset its path, especially in the matter of funds, it progresses favourably under the direction of Mr. Puckett, head-master, and has already branches at Frome and Chippenham, where the master attends weekly. The receipts from payments made by students in the principal school rose from about £67 in the first year to about £97 in nine months of the second year. This is a good augury for the future.

**CHESTER.**—The equestrian statue of the late Field-Marshal Viscount Combermere was publicly unveiled on the 24th of October. It is the work of Baron Marochetti, A.R.A., and stands opposite the gate of Chester Castle, contiguous to the monument of Matthew Henry, the well-known scriptural commentator.

**EXETER.**—At a banquet, held in this city after the ceremony of laying the foundation stone of the Albert Memorial Museum, on the 30th October, Sir Stafford Northcote, M.P., spoke at considerable length on the importance of the cultivation of Science and Art among all classes. He said, "It had been felt of late that they had a great battle to fight with their rivals in other countries; that, whereas some fifty years ago England had the advantage over those foreign nations of a greater accumulation of capital and a better system of machinery, and possessed, moreover, certain exclusive privileges from which other nations were shut out, it had been felt that for many years other nations had been gaining on them: they were accumulating capital, and would soon be a match for England. . . . The pressure of foreign competition was being more and more felt; and if Englishmen were to maintain their position at the head of the manufacturing nations of the world, it must be by the study of those laws of nature and of Art to which he had made allusion, and the application of which must always be felt to be of the greatest importance in connection with their commerce and their manufacturing industry."

**IPSWICH.**—The last report, recently issued, of the Committee of the Ipswich School of Art, speaks favourably of the condition and prospects of the institution, though there is a small pecuniary balance against it, arising from a larger sum than usual having been expended in the purchase of models.

**READING.**—The closing ceremony of the Industrial Exhibition lately held here took place on the 30th of October, when the Earl of Carnarvon, who presided, enlarged upon the benefits arising out of such exhibitions, and congratulated the promoters of that at Reading on the success of the undertaking. Mr. Blandy, one of the secretaries, read the report, which stated that since the opening of the rooms, on the 13th of September, the number of admissions had exceeded 70,000; the amount of money taken at the doors was over £1,800; and that although the expenses had necessarily been heavy, the balance-sheet would present a very handsome surplus.

**SALISBURY.**—The School of Art in this city, the formation of which was announced some months ago in our columns, was "inaugurated" at the end of October last. Mr. Thurlow Short is named as the head-master.

**WAKEFIELD.**—The Industrial Exhibition in this town, which was closed towards the end of the month of October, has proved most successful. During the six weeks it remained open, it was visited by nearly 186,000 persons; the money taken for admission reaching the amount of £5,429. It is expected that a considerable surplus will remain after all expenses are defrayed.



## POEMS AND PICTURES.\*

It seems but the other day when the first of the "gift-books" for the present year came before us, and now we have received the first

instalment of those for the next year; and an elegant little volume it is, a well-chosen selection of minor poems by the best modern writers chiefly, with a host of illustrations of all kinds from the pencils of artists favourably known in this especial department of Art. The



compiler divides "Our Life" into a quaternion of epochs—Childhood, Youth, Manhood, Old Age; and the poems have reference to each period of life. The character of the society



under whose auspices the work is published is a sufficient guarantee for the high moral and religious tone of the writings selected. Of the

\* OUR LIFE ILLUSTRATED BY PEN AND PENCIL. The designs by Noel Humphreys, J. D. Watson, C. H. Wilson, Du Maurier, Barnes, Wimperis, Green, Pinwell, Sulman, Lee, and others. Engraved by Butterworth and Heath. Published by the Religious Tract Society, London.

engravings we give two excellent specimens: the first, an elegant little marine view by Mr. Wimperis, the second, a domestic scene, very gracefully composed by Mr. Selous. Messrs. Butterworth and Heath have done full justice to the numerous drawings and designs entrusted to them for engraving.

## EVANGELINE.

FROM THE STATUE BY S. F. LYNN.

THE sculptor of this pleasing statue is a native of Ireland, and was early engaged in the study of architecture at Belfast, under his brother, Mr. W. H. Lynn, while at the same time he attended the classes in the Belfast School of Design. In this way a taste for modelling was fostered, which led him to think the profession of a sculptor would prove more congenial than that of an architect; an idea which received encouragement from the fact of his winning prizes offered by two of the patrons of the school, Lord Dufferin and Sir Hugh Cairns, M.P. He therefore abandoned the study of architecture, and, in 1854, came to London, entered the Royal Academy as a student in the following year, and made such progress that shortly afterwards he obtained the silver medal for a model from the antique. In 1857 a silver medal was awarded to him for the best model from the "life;" and in 1859 he won the Academy gold medal for the best historical composition—the subject given being Achilles and Lycaon.

We find Mr. Lynn exhibiting at the Academy in 1857, a life-size statue called 'Reflection,' and in the following year the figure which we have engraved, together with a group of a mother and child, entitled 'Grief:' the latter was sent, in 1859, to the Liverpool Institution for exhibition, and was there sold. His next exhibited works at the Academy were, in 1860, a monumental relievo, and the group for which the gold medal was awarded; and, in 1861, statuettes of Ariel and Psyche. In this year he was elected as member of the Institute of Sculptors. Since then he has been engaged in the execution of various commissioned works of decorative sculpture; among these are a pediment group for the new Provincial Bank in Dublin, and figures for the interior; two large subjects in relief, representing respectively 'Life Insurance' and 'Fire Insurance;' the former of which is now placed "in position" in the interior of the new Lancashire Insurance Office, Manchester. During the last two years Mr. Lynn has been assisting his countryman, Mr. J. H. Foley, R.A., in the studio of the latter.

The heroine of Longfellow's poem, "Evangeline," is, both in her days of maiden happiness and when grief had driven reason from its throne, lovely enough to be embodied in the sculptor's marble. It is in the latter condition we see her in Mr. Lynn's representation:—

"Sometimes in churchyards strayed, and gazed on the crosses and tombstones,  
Sat by some nameless grave, and thought that perhaps  
in its bosom  
He was already at rest, and she longed to slumber beside him."

Seated on a dwarf footstone, she appears sadly contemplating some "nameless grave," her hands loosely clasped, the head bowed down, her whole attitude motionless, as if already transformed into stone; her dress hanging carelessly, and yet not ungracefully, about the figure. The sculptor has not misapprehended his subject, and has displayed considerable taste and feeling in the treatment of it: the modelling of the figure, so far as this can be traced through the folds of the drapery—which, by the way, is arranged in a light, easy, and unaffected manner, shows careful study from the life. The statue is not yet produced in marble.



ENGRAVED BY J. H. BAKER, FROM THE STATUE BY S. F. LYNN.

LONDON VIRTUE AND CO





## MEMORIES OF THE AUTHORS OF THE AGE:

A SERIES OF WRITTEN PORTRAITS (FROM PERSONAL ACQUAINTANCE) OF GREAT MEN AND WOMEN OF THE EPOCH.

By S. C. HALL, F.S.A., AND MRS. S. C. HALL.

"History may be formed from permanent monuments and records, but lives can only be written from personal knowledge, which is growing every day less and less, and in a short time is lost for ever."—DR. JOHNSON.

## GEORGE CRABBE.

**C**RABBE was born at Aldborough, in Suffolk, in a small and rude cottage, now removed; the "portraiture" of which has been preserved by the painter Stanfield. His father was a man of humble means and position. He gave, however, to his eldest son the best teaching he could; but George was "in a great measure self-educated;" yet the ground must have been well laid, for in later days he was no mean scholar. He was born on the Christmas Eve of the year 1754; and when little more than a child, had made essays in verse. He was apprenticed to a village surgeon; but learned little and knew little. When "out of his time," he "set up for himself" at Aldborough. Of this uncongenial and ill-rewarded employment he soon wearied; and in 1780,—"with the best verses he could write," and a bor-

rowed three pounds in money,—he set forth to seek his fortune in London.

Thus writes the Laureate Southey, in reference to a case somewhat analogous:—

"Woe be to the youthful poet who sets out upon his pilgrimage to the Temple of Fame with nothing but Hope for his vaticum! There is the Slough of Despond, and the Hill of Difficulty, and the Valley of the Shadow of Death upon the way!"

Partly from the statements of his son, and partly from a journal kept by himself, we learn much of the terrible struggle that followed the advent of Crabbe in the Metropolis. His "wealth" gradually diminished; went down to shillings, and then to pence; nay, once on taking stock, he found "sixpence farthing" in his purse, and reduced it to fourpence-halfpenny, by expending seven farthings in the purchase of a pint of porter. The pawnbroker gave temporary relief. At length he had accumulated a debt of seven pounds; and the gates of a jail were about to open to the heir of Parnassus. Here, there, and everywhere, he had sought a publisher in vain: as futile were his efforts to find a patron! Lord North was deaf; Lord

back without a blush upon the progress of the fight when its end had been Victory.

Who will say that his prayers, and those of his "Sarah," were not heard and answered, when an inspired thought suggested an application to Edmund Burke? I copy a touching passage from "The Life of the Rev. George Crabbe," by his son—a volume of rare interest, that renders full justice to an illustrious memory, but claims for it nothing that the present and the future will not readily give:—

"He went into Mr. Burke's room a poor young adventurer, spurned by the opulent and rejected by the publishers, his last shilling gone, and all but his last hope with it; he came out, virtually secure of almost all the good fortune that by successive steps afterwards fell to his lot; his genius acknowledged by one whose verdict could not be questioned; his character and manners appreciated and approved by a noble and capacious heart, whose benevolence knew no limits but its power."

Ay, the dark and turbulent river was crossed; and the celestial city was in sight. The sad and solitary wanderer no longer walked London streets in hopeless misery; no more was the spirit to be subdued by the sickness of hope deferred; and who will grudge him the natural triumph with which he once again entered his native town,—his genius acknowledged; his position secured; his lofty imaginings converted into palpable realities; the companion and the friend of many great men, whose renown had reached even the poor village of Aldborough?

It was by the advice of Burke, responding to his own thought, that he became a clergyman; and by that good man's influence he was ordained on the 21st December, 1781: his first curacy being in his native village; and, no doubt, among those who heard his first sermon was the "Sarah" who had believed in him, when neighbours considered him a "lubber" and a "fool," or at best, a hair-brained youth, who "would never come to good." In 1783 they were married, and went to reside at Belvoir Castle, the Duke of Rutland having made Crabbe his domestic chaplain.

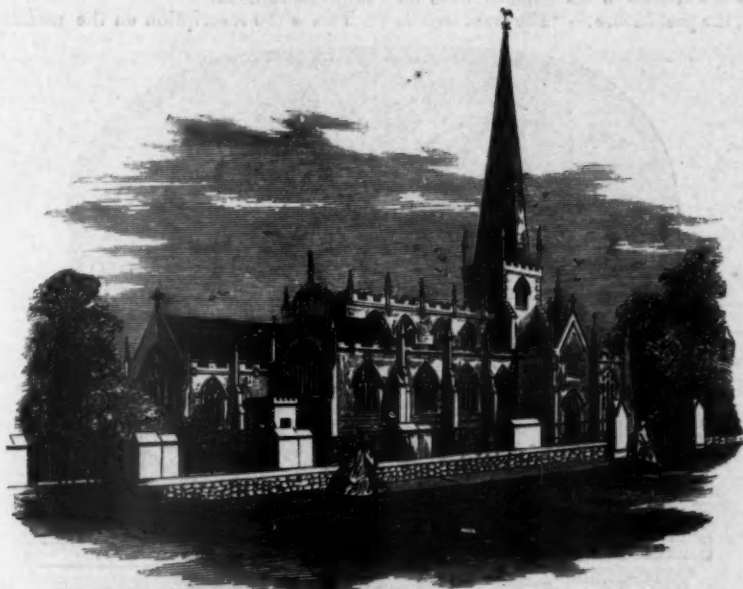
He who had borne poverty with heroism was able to bear "straitened circumstances," which he had to endure for several after years. There was a sweet seraph ever by his side; and "trust in God" had been strengthened by imparting "trust" to others.

In 1815 he was inducted into the living of Trowbridge; and on the 5th of June, he preached his first sermon there. Here he lived and worked till he died—discharging his duty until within a week of his removal: having been so richly gifted with health and strength that he had not omitted the duty on a Sabbath once for forty years—

"The children's favourite and the grandaunt's friend,  
Tried, trusted, and beloved!"

In the autumn of 1830, the world was closing over him. "Age had sadly bent his once tall stature, and his hand trembled;" and on February 3, 1832, he "died;" almost his last words to his children being, "God bless you! Be good, and come to me!"

Crabbe seldom visited London during the later years of his long life, and I saw him only in a crowd, where, of a surety, he was not "at home." He was then aged, over threescore and ten; it was impossible, however, not to be impressed by the ex-



THE CHURCH AT TROWBRIDGE.

Shelburne silent; Lord Chancellor Thurlow had "no leisure to read verses;" a poetical appeal to Prince William Henry—then a young sailor, afterwards King William IV.—produced no response.

Here he was, in the "peopled solitude," without a friend, without a shilling, without a hope,—nay, not so, for trust in God never left him! And there was a dearly-loved girl (afterwards his loving and devoted wife) praying for him in the humble home he had left. But his sufferings of mind and body were intense: once when he had wandered away to Hornsey Wood (the locality he most frequented), and found it too late to return to his lodging, he passed the night under a hayrick—having no money to pay for a casual bed. What was he to do? The natural holiness

of his nature kept him from following the example of that "marvellous boy," who, but a few months gone, had "perished in his pride," in the wretched attic of Shoe Lane. What was he to do, as he wandered about, hungry and hopeless, with high aspirations and much self-dependence,—a full consciousness of the fount within, that was striving to send its streams of living water to mankind,—yet without a hand to beckon him across the slough of despond, or a glimpse of light to guide him through the valley of the shadow of death?

His lot has been the lot of many to whom "letters" is a sole "profession;" but of few may the story be told so succinctly and emphatically as of Crabbe; for but few so thoroughly or so suddenly triumphed over the enemy, or could look



terior of the poet whom a high contemporary authority characterised as "Nature's sternest painter, yet her best."

Half a century had passed between the period when the raw country youth sought and obtained the friendship of Edmund Burke, and the time when I saw him, the "observed of all observers," receiving the homage of intellectual listeners.

My visit was paid to him at Hampstead, where he was the guest of his friends, "the Hoares." It was in the year 1825 or 1826, I do not recollect which. There were many persons present; of the party I can recall but one; that one, however, is a memory—Joanna Baillie. I remember her as singularly impressive in look and manner, with the "queenly" air we associate with ideas of high birth and lofty rank. Her face was long, narrow, dark, and solemn, and her speech deliberate and considerate, the very antipodes of "chatter." Tall in person, and habited according to the "mode" of an olden time, her picture, as it is now present to me, is that of a very venerable dame, dressed in coif and kirtle, stepping out, as it were, from a frame in which she had been placed by the painter Vandyke. Her popularity is derived from her "Plays of the Passions," only one of which was ever acted—*De Montford*—in which John Kemble, and afterwards Edmund Kean, performed the leading part. Her father, Dr. Baillie, must have been a stern, ungenial man, for it is said by Lucy Aikin (on the authority of her sister) that he had never given his daughter a kiss, and Joanna herself had spoken of her "yearning to be caressed when a child." We have but little to sustain—yet nothing to ignore—the portrait Miss Aikin draws of the author of "Plays of the Passions":—"If there were ever a human creature 'pure in the last recesses of the soul,' it was surely this meek, this pious, this noble-minded, and nobly-gifted woman, who, after attaining her ninetieth year, carried with her to the grave the love, the reverence, the regrets of all who had ever enjoyed the privilege of her society."

In the appearance of Crabbe there was little of the poet, but even less of the stern critic of mankind, who looked at nature askance, and ever contemplated beauty, animate or inanimate,—

"The simple loves and simple joys,"—

"through a glass darkly." On the contrary, he seemed to my eyes the representative of the class of rarely-troubled, and seldom-thinking English farmers. A clear grey eye, a ruddy complexion, as if he loved exercise and wooed mountain breezes, were the leading characteristics of his countenance. It is a picture of age, "frosty but kindly"—that of a tall and stalwart man gradually grown old, to whom age was rather an ornament than a blemish. He was one of those instances of men plain, perhaps, in youth, and homely of countenance in manhood, who become absolutely handsome when white hairs have become a crown of glory, and indulgence in excesses or perilous passions have left no lines that speak of remorse, or even of errors unatoned.

This is the portrait that Lockhart draws of Crabbe:—"His noble forehead, his bright beaming eye, without anything of old age about it—though he was then above seventy—his sweet and, I would say, innocent smile, and the calm, mellow tones of his voice, all are reproduced the moment I open any page of his poetry."

Certain it is that the Crabbe who wrote "The Village," and "Tales of the Hall,"

who seemed to have neither eye nor ear for the pure and graceful, whose spring wore the garb of autumn, to whom even the breeze was unmusical, and the zephyr harsh, whose hill, and stream, and valley

were barren, muddy, and unprofitable,—was only misanthropic in verse.\* In his life and practice he was amiable, benevolent, and conciliatory. We have other authority besides that of his son and bio-



THE RECTORY AT TROWBRIDGE.

grapher for believing that "to him it was recommendation enough to be poor and miserable;" that as a country clergyman—

"To relieve the wretched was his care!"

This is a tribute to his memory from his friend, the poet Moore:—"The *musæ severior*

which he worships has had no influence whatever on the kindly dispositions of his heart; but while with the eye of a sage and a poet he looks into the darker region of human nature, he stands in the most genial sunshine himself."

This is the inscription on the monument



THE MONUMENT TO GEORGE CRABBE.

to his memory in the church at Trowbridge, of which he was so long the rector:—

SACRED  
TO THE MEMORY OF  
THE REV. G. CRABBE, LL.B.  
Who died on the 3rd of February, 1832, in the 78th year of his Age, and the 18th of his services as Rector of this Parish.  
Born in humble life, he made himself what he was; Breaking through the obscurity of his birth by the force of his genius,  
Yet he never ceased to feel for the less fortunate; Entering, as his works can testify, into the sorrows and wants of the poorest of his parishioners, And so discharging the duties of a pastor and a magistrate as to endear himself to all around him.  
As a writer he cannot be better described than in the words of a great poet, his contemporary,—  
"Tho' Nature's sternest painter, yet her best."

This monument was erected by some of his affectionate friends and parishioners.

[Mrs. Moore, the widow of the poet, has died since I wrote a memory of her illustrious husband, barely twelve months ago. We have hopes, at no distant time, to offer our tribute of respect and affection also to the memory of one of the most admirable women it has ever been our destiny to know. We allude to the subject here, chiefly to mention that among a few other interesting bequests to us, she left us an inkstand that was long the cherished companion of the poet Crabbe. It was presented to Moore by the sons of Crabbe soon after his death.]

\* "His poems have a gloom which is not in nature; not the shade of a heavy day, of mist, or of clouds, but the dark and overcharged shadows of one who paints by lamp-light, whose very lights have a gloominess."—SOUTHEY. Some one has written that "Crabbe was Pope in worsted stockings."

## WILLIAM LISLE BOWLES.

BOWLES, "of an ancient family in the county of Wilts," was born in the village of King's Sutton, in Northamptonshire, of which his father, William Thomas Bowles, was vicar. The day of his birth was the 24th of September, 1762. At least, I presume it to be so, for it is so given in a

letter I received from him, though he had struck his pen through the date after it was written. "His father," he continues, "was the only son of the Rev. Dr. Bowles, of Brackley, who married Elizabeth Lisle, a descendant of the ancient family of the Lisles of Northumberland; the son (William Thomas) marrying, 1760, Bridget, eldest daughter of the well-known Dr. Richard Grey, Chaplain to Nathanael Crew, Bishop

published (in 1793), and sold well—first an edition of one hundred copies, then another of five hundred copies, and then another of seven hundred and fifty copies.

There came a young man into the printer's shop who "spoke in high commendation" of that volume. Forty years afterwards, Bowles discovered that the young man was Robert Southey; and therefore, in 1837, another edition of the sonnets was dedicated to Robert Southey, "who has exhibited in his prose works, as in his life, the purity and virtues of Addison and Locke, and in his poetry, the imagination and soul of Spenser." For more than sixty years he was continually writing, and has left poems which, if they do not place him among the highest of the poets, give to him rank more than respectable.

At the outset of life's journey he was cheered by the voice of a generous and sympathising "brother." Coleridge speaks of himself as having been withdrawn from several perilous errors "by the genial influence of a style of poetry, so tender and yet so manly, so natural and real, and yet so dignified and harmonious," as the sonnets of Bowles, and thus tenders his thanks:—

"My heart has thanked thee, Bowles, for these soft strains,  
Whose sadness soothes me, like the murmuring  
Of wild bees in the sunny showers of spring."

De Quincey states that so powerfully did the sonnets of Bowles impress the poetic sensibility of Coleridge, that he made forty transcripts of them with his own pen by way of presents to youthful friends. Coleridge considered Bowles as one of the first of our English poets "who combined natural thoughts with natural diction—the first who reconciled the heart with the head."

In one of Lamb's letters to Coleridge, he thus expresses himself:—

"Coleridge, I love you for dedicating your poetry to Bowles, genius of the sacred fountain of tears. It was he who led you gently by the hand through all this valley of weeping, showed you the dark green yew trees and the mellow shades, where, by the fall of waters, you might indulge an uncomplaining melancholy, a delicious regret for the past, or weave fine visions of that awful future,

"When all the vanities of life's brief day  
Oblivion's hurrying hand hath swept away;  
And all its sorrows, at the awful blast  
Of th' archangel's trump, are but as shadows past."

This is no slight praise from two such men. We may add to it that of Southey, who says in reference to one of the poems of Bowles—"St. John in Patmos,"—"I should have known it to have been yours by the sweet and unsophisticated style, upon which I endeavoured, now almost forty years ago, to form my own."

Bowles never sought rude popularity—satisfied with inculcating lessons of sound morality in "dignified and harmonious verse," and to lead the heart to virtue as the chiefest duty of the muse.

His poetical works are many, but he did not despise prose. His "Life of Ken" ranks high; but he is in this way chiefly remembered by his contest with Byron, Campbell, and others, relative to the claims of Pope to be considered a poet of the first order. Byron's line is familiar to all:—

"And Pope, whom Bowles says is no poet."

He thus refers to this subject in one of his letters to me, dated October 28, 1837. "I never said 'Pope was no poet.' I never thought so. I put the epistle to Abellard before all poems of the kind, ancient or modern. The Rape of the Lock, the most ingenious, and imaginative, and exquisite; but the Ariel is inferior, how inferior! to Shakspeare, because the subject would not admit a being employed 'in adding fur-



THE VICARAGE AT BREMHILL.

of Durham. The Rev. William Lisle Bowles was the eldest son of that marriage. He was educated at Winchester, and removed to Oxford, where he gained a prize for Latin verse, having been entered a scholar of Trinity. He took his degree in 1792, entered into holy orders, became a curate in Wiltshire, and obtained, in 1804, a prebend's stall, and, in 1805, the living

of Bremhill, Wiltshire," where he resided until he resigned it in 1845, after forty years' faithful service, during which long period he had watched zealously over the spiritual and worldly interests of his flock. His memory is venerated there to this day. He retired from Bremhill to Salisbury, and died there on the 6th of April, 1850, being a Canon Residentiary of that Cathedral.



THE CHURCH AT BREMHILL.

He had then reached the patriarchal age of fourscore and eight years—a good man, and a good clergyman!

In a note to one of his poems, he acknowledges his debt to the Dean and Chapter of Salisbury for "preferment in a cathedral, where I might close my days to what I, through life, most loved, cathedral harmony."

In early youth, he was innocent enough to apply to a printer at Bath, to know if "he would give anything for fourteen sonnets," to be published "with or without a name." The purchase was declined; so the simple man, who fancied he might thus pay the largest debt he ever owed, seventy pounds, "thought no more of getting rich by poetry." Yet they were afterwards



belows' to a lady's mantle to be as poetical, as an aerial being singing—

Where the bee sucks,

and raising the storm. The question was wilfully bothered by blockheads, and no otherwise was the question evaded. But the principles are eternal."

When I personally knew Bowles, in London in 1835, he was a hale, hearty old man. He seemed to me a happy blending of the country farmer with the country clergyman of old times, and recalled the portraiture of "parsons" of the days of Fielding and Smollett. He rarely quitted Bremhill. Now and then he visited the metropolis, where he seemed as much out of place as a "daisy in a conservatory"—that was his own simile during one of my conversations with this eccentric, but benevolent clergyman. Some idea may be formed of his loneliness amid the peopled solitude of London, by an anecdote related to me by the wife of the poet Moore. Bowles was in the habit of daily riding through a country turnpike gate, and one day he presented as usual his twopence to the gate-keeper. "What is that for, sir?" he asked. "For my horse, of course." "But, sir, you have no horse." "Dear me!" exclaimed the astonished poet; "am I walking?" Mrs. Moore also told me that Bowles gave her a Bible as a birthday present. She asked him to write her name in it; he did so, inscribing it to her as a gift—from the Author.

"I never," said he, "had but one watch, and I lost it the very first day I wore it." Mrs. Bowles whispered to me, "and if he got another to-day he would lose it as quickly."

This constitutional peculiarity must have been natural to him, for when a very child—just seven years old—"the child is father to the man," while accompanying his parents through Bristol, he was "lost." He had strayed away. There was a hunt for him in all directions, with the eager questioning of his frightened mother. "Have you seen a little boy in blue jacket and boots?" He had been attracted by the sound of the bells of Redcliff Church; and was found tranquilly seated on the ancient steps of the churchyard, careless of the crowd around, listening in delight and wonder to the peal from the old tower. To this event he alludes in one of his after poems, when

"The mournful magic of their mingled chime,  
First woke my wondering childhood into tears."

Another peculiarity of his was an inveterate tendency to give away his chattels to those who happened casually to admire them. Mrs. Bowles was compelled, in consequence, to keep a watchful eye at all times upon his proceedings in that way, and is said to have controlled his simple-minded irregularities as well as his indiscriminate liberality.

Of his eccentricities many anecdotes are told in the neighbourhood where he resided for nearly half a century. All of them, however, are simple, harmless, and exhibit generous sympathy. He was loved by the poor, and by many friends. One of the most acceptable guests at Sloperton was the poet Bowles; and Moore says of him, "What with his genius, his blunders, his absences, he is the most delightful of all existing persons or poets." And again, "What an odd fellow it is, and how marvellously by being a genius he has escaped being a fool!" And thus Southey writes of him:—"His oddity, his untidiness, his simplicity, his benevolence, his fears, and his good nature, make him one of the most

entertaining and extraordinary characters I ever met with."

I copy this extract from the registry in Bremhill Church:—

"The Rev. W. L. Bowles, Canon of Salisbury Cathedral, died April 6th, 1850, and was buried in the Cathedral of Salisbury, April 13th, 1850. He was instituted to the living of Bremhill in the year of grace 1805, and resigned it when unable any longer to fulfil the duties thereof, in January, 1845, having held it forty years. He was a man of no ordinary mind, and has bequeathed a memorial of himself to posterity in various printed sermons, as well as in his volumes of poems and local histories (whereof the best is his 'History of Bremhill'), and casually in his 'Life of Bishop Ken.' I imagine that his prose will survive his verses; but many greatly admired his sonnets.

"His controversy with Lord Byron on the merits of Pope, which once drew great attention, is already almost forgotten. The churchyard of the parish abounds with epitaphs which he wrote and set up for many of his poor parishioners. The fragrance of his name is still pleasant and grateful to the people here; they loved him for his Christian simplicity, kindness, and truthfulness. I preached a funeral sermon, on the day after his burial, as the last tribute that could be paid him in his own parish.

"HENRY DRURY.

"April, 1850."

A true lover of nature, he took the greatest delight in ornamenting the beautifully-situated vicarage gardens. And a very pleasing taste it was, altogether pic-

turesque, replete with quaint surprises and fancies, and yet entirely devoid of old-fashioned formality. It afforded him high gratification to entertain his friends in these grounds, and lead them along its labyrinthine paths—here to a sylvan altar dedicated to friendship, there to some temple, grotto, or sun-dial. Thus he speaks of one of these garden treats in the "Little Villager's Verse Book"—a small volume of very sweet hymns, which are, I believe, well known in many village school-rooms, and cannot be too well known. "A root-house fronts us, with dark boughs branching over it. Sit down in that old carved chair: if I cannot welcome illustrious visitors in such consummate verse as Pope, I may, I hope, not without blameless pride, tell you, reader, that in this chair have sate, among other visitors, Sir Samuel Romilly, Sir George Beaumont, Sir Humphrey Davy—poets as well as philosophers—Madame de Stael, Rogers, Moore, Crabbe, Southey, &c."

Having discovered a huge ancient stone cross lying neglected half-buried in the churchyard, he had it placed there, so as to be visible from the vicinage of the root-house, the moral of which he indicated by inscribing on the latter this couplet:—

"Dost thou lament the dead and mourn the loss  
Of many friends? Oh! think upon the cross!"

The steps leading to this root-house, and the entrance to where it stood, are depicted in the subjoined illustration; but, unfor-



IN THE VICARAGE GARDEN, BREMHILL.

tunately, neither root-house nor chair remain to give point to deeply interesting memories connected with the spot."

From some lines that—according to the work I have quoted—were inscribed in another part of the very charming grounds of the vicarage, it would appear as though Mr. Bowles had once intended to be buried at Bremhill, instead of Salisbury Cathedral.

"There rest the village dead, and there, too, I  
(When yonder dial points the hour) must lie;  
Look round, the distant prospect is displayed  
Like life's fair landscape, marked with light and shade;  
Stranger, in peace pursue thine onward road,  
And ne'er forget thy long and last abode,  
Yet keep the Christian's hope before thine eye,  
And seek the bright reversion of the sky."

Also, bearing on the same point, in a sermon entitled "The English Village Church,"

"The garden is ornamented with a jet fountain, something like a hermitage, an obelisk, a cross, and some inscriptions. Two swans, who answer to the names of Snowdrop and Lely, have a pond to themselves."—Southey Visiting Bowles in November, 1836.

preached by him at Bremhill, April 20, 1834, are to be found these words:—"In the course of nature, it will not be long before my grey hairs, who have lived among you for so many years, will be brought down, I hope and pray, in peace. My last abode will be in this chancel, where all the young are now assembled, and who will remember me. I would not wish a better epitaph than the expression of a poor child, on the departure of a man of genius, a conscientious clergyman, and a friend."

In a note, Crabbe is mentioned as the friend, and the words of the child were, "He with the white head will go up in pulpit no more!"

Bowles appears to have loved Bremhill and its neighbourhood heartily; he wrote about it genially, and did his best to render the village attractive by commemorating its antiquities and associations.

## THE YORKSHIRE POTTERIES:

BEING A NOTICE OF THE "DON,"  
THE "CASTLEFORD," THE "FERRY-BRIDGE,"  
AND OTHER POTTERIES, AND THEIR PRODUCTIONS,  
AND THE CONNECTION OF THE LATTER  
WITH THE WEDGWOODS.

BY LLEWELLYN JEWITT, F.S.A. &c., &c.

HAVING in my last articles treated of some of the more famous of the potteries of Yorkshire, I purpose, in the present chapter, continuing my subject by giving such notices as I trust will be useful and interesting to my readers, of the Don Pottery, the Castleford Pottery, the Ferrybridge Pottery, and others in the same locality. These, with the places whose histories I have already attempted to trace, and others in the neighbourhood of Masborough, &c., comprise what may be considered the "Yorkshire Potteries"—a district rich in industrial occupation of almost every kind—and in which, perhaps, as a Yorkshireman, I may be pardoned for taking more than a passing interest.

The DON POTTERY is situated at Swinton, closely adjoining the canal, on which it has a wharf. It was established in the year 1800, by John Green, of Newhill. He was one of the Greens of Leeds, of the same family as the proprietors of the Leeds Pottery, and a proprietor in the Swinton Pottery. He is, in fact, stated to have been the manager of the Leeds and the Swinton potteries, and is said to have sustained considerable losses on the breaking out of the French war. He, about the time I am speaking of,—1800, or a little later,—purchased a plot of almost waste and swampy land at Swinton, and, with the aid of partners, set about the erection of the works. At this time a person named Newton, father to the more than octogenarian from whom I have picked up many scraps of the information I record, had an enamel kiln at the back of his house at Swinton, where he used to burn such wares as he decorated. To this man, for the first twelve months, Green, of the Don Pottery, brought his pattern pieces as he prepared them, to be fired. In 1807 there were other members of the family united with John Green, who also had partners named Clarke. The firm then traded as "Greens, Clarke, & Co."

From this time until 1834 the Don Pottery remained in the hands of the Greens and their partners, and in that year passed by purchase to Mr. Samuel Barker, of the Mexborough Old Pottery.\* The latter works were continued until 1844, when they were closed, and Mr. Barker confined his operations entirely to the Don manufactory. The old potworks are now carried on by the sons of Mr. Samuel Barker as a manufactory for wheels for locomotives. In 1851 the firm became "Samuel Barker and Son," under which style it is still continued, the present proprietors being Mr. Henry Barker, and the other members of the family of Samuel Barker, now deceased, who are tenants in common; Mr. Henry Barker being the acting partner.

Of the wares made and the goods produced—many of which are of extreme rarity, and much sought after by the few collectors who are cognizant of their having

been produced—it will be necessary to speak at more length. From a list of goods prepared by the firm in 1808, it appears that a considerable variety was produced at that time. This list, which is now before me, is thus headed:—

"Greens, Clarke, & Co., Don Pottery, near Doncaster, Make, Sell, and Export Wholesale all the various kinds of Earthenware, viz., Cream-colour, Brown, Blue, and Green Shell, Nankin Blue, Printed, Painted, and Enamelled, Egyptian Black, Brown, China, &c. &c. Also Services executed in Borders, Landscapes, Coats of Arms, &c., and ornamented with Gold or Silver."

Of the ordinary fine earthenware made soon after the opening of the works, some specimens, whose actual date can be satisfactorily ascertained, have come under my notice, and show to what perfection in body and glaze, in manipulation, and in decoration, the manufacture had already arrived. The most remarkable of these early specimens is a jug, commonly called the "Jumper Jug," which is of great rarity, but is occasionally to be seen in the cabinets of collectors. In the possession of my friend, Mr. Jackson, of Sheffield, are a pair of these jugs, holding two quarts each, which are the finest I have seen. On either side is the figure of a very uncouth, coarse, and slovenly-looking man, in red coat, pink waistcoat, striped green and white under-waistcoat, orange neckerchief, orange breeches, above which his shirt is seen, top boots, and spurs. In his hand he holds his hat, orange, with red ribands, on which is a card bearing the words "Milton for ever." Beneath the spout, on a scroll, is the following curious verse:—

"The Figure there is no mistaking,  
It is the famous Man for—breaking.  
Oh that instead of Horse and Mare  
He had but broken Crockeryware,  
Each grateful Potter in a bumper  
Might drink the health of  
Orange Jumper."

This man, who was known all the country round as "Orange Jumper," was a very eccentric character, and a great mover in the political "stirs" of his county. He was a horse breaker at Wentworth, and many extraordinary stories are remembered in connection with him. One of these, as connected with the story of this jug, is worth repeating. In the great Yorkshire election of 1807—the most costly and the most strongly contested election on record—when the candidates who were so mercilessly pitted against each other were Lord Milton, Wilberforce, and Lascelles, "Orange Jumper" was employed to carry despatches regularly backwards and forwards from York to Wentworth House, the seat of Earl Fitzwilliam, the father of Lord Milton, who eventually won the election, and was returned as the colleague of Wilberforce. Orange was the Fitzwilliam colour, and blue that of Lascelles (son of the Earl of Harewood), his opponent, and on one occasion "Jumper" was seen entering York decked out as usual in orange, but riding on an ass gaily covered with bright blue ribands. On being jeered at for this apparent inconsistency in wearing both colours, he replied that he wore the right colour, orange, and that his ass was only like other asses, for they were all donkeys that wore blue! The election was gained by the party he espoused, and in commemoration these jugs, with his portrait and verse, were made. They are marked

Don. Pottery.

pencilled in red on the bottom.

\* On the quart jugs the figure appeared on one side, and the verse on the other.

In this fine earthenware, and in cream-coloured ware, the Don Pottery produced every article required either for ordinary use or for ornament.

An engraved pattern-book was issued by the firm, in the same style, and of the same size, as that of Hartley, Greens, & Co., of the Leeds Pottery, which I have already described. A careful comparison of the two books reveals the fact, that whereas in the latest edition of that of Leeds 269 patterns are engraved, in that of the Don Pottery 292 are given. It also reveals the important fact that many of the Don patterns are identical with those of Leeds, the engraver of the former having evidently traced from those of the latter (Leeds) in preparing his plates. Many of the remaining patterns are slightly altered from Leeds, while others do not appear in the book of those works at all. As two of the many examples in which the patterns are closely copied from Leeds, I may refer to the chestnut tureen and the asparagus holder, engraved in my account of the Leeds works.

Open-work baskets, tureens, &c., twig baskets, in which the "withies" were of precisely the same form as those of Leeds and Wedgwood, &c., perforated plates, dishes, tureens, spoons, ladles, and other articles, ice-pails, salt-cellars, flower-vases, cruets and stands, inkstands, seals, bird fountains, smelling-bottles, and, indeed, every variety of articles, as well as services of all descriptions, and ornamental vases of several designs, were made in these wares, and such as were adapted for the colour, were made in green glazed ware. Upon each plate of the book the words "Don Pottery" are engraved. Of teapots, many patterns, with raised groups, trophies, &c., and others for loose metal "kettle-handles" are also engraved.

In the cream-coloured ware, and also in the fine white earthenware, excellent dessert and other services were made, and were painted with a truth to nature which has seldom been equalled. I have in my own possession a part of a remarkably fine dessert-service, consisting of plates and compotes of various forms, in which each piece is painted with some special flowering plant—no two pieces being alike—the name of which is written at the back of the piece. This service was painted by two different artists, with the respective initials of B. and H., which are marked on each piece. The edges are gilt.

In my own collection are some remarkable plates of small size of fine earthenware. In these the bottom of the plate is left white, while the whole of the rest is tinted of a deep buff. The edge, and a line on the inner side of the rim, is black, and in the centre of each plate is a landscape, which has all the beauty and effect of a well-executed Indian ink drawing. The artistic execution of these drawings—which are different on each plate—is remarkably free, touchy, and artistic.

About 1810-12, china of an excellent quality was, to a very small extent indeed, made at the Don Pottery, and examples of this are of extreme rarity. In Mr. Manning's possession is a coffee mug of excellent body, and of remarkably good soft glaze, well painted with Chinese subjects, which is marked "Don Pottery" in very small letters, pencilled in red. This almost unique and most interesting specimen is the only marked one which has come under my notice, and is particularly curious and valuable.

In my own collection are some specimens of this very rare china ware, which are equally curious and interesting with the one

\* More than sixty years ago, the uncle of Mr. Samuel Barker, Peter Barker, carried on business at the Hawmar-h Pottery, in the same neighbourhood, under the style of "Barker and Walwright." Peter Barker afterwards joined his brother Jesse (father to Samuel Barker) in partnership, and they carried on the Mexborough Old Pottery for many years, when they were succeeded by Samuel Barker, who continued them until he purchased the Don Pottery as here stated.



I have just spoken of. Two of these are shown in the accompanying engraving. One is a jug which will hold rather more than a pint, and has a curious story attached to it. The china body was mixed by Godfrey Speight and Ward Booth, both of whom were originally from Staffordshire; the latter, it is said, was brought from that county "with a whole regiment of hands" to work at the new Don Pottery, of which he became the manager. The jug was painted by his son, Taylor Booth, who was brought up with Enoch Wood, of Burslem, and afterwards was at the old Derby

China Works, and given to Speight, from whose aged son's hands it has passed into my own. It is beautifully ornamented with groups of roses and other flowers on either side, and a sprig of jasmine beneath the spout, and has a broad gold line round the top. The curious part of the story connected with this jug is, that in the body of which it is composed, by one of those strange and unaccountable freaks to which potters as well as other people are liable, are two of the fingers of a noted malefactor, Spencer Broughton, who was gibbeted on Attercliffe Common at the close of the last



century. It appears that a party of the Don and Swinton potters, who had been to Sheffield for a carousal, and had stayed there till the small hours of the morning, were, when not sober, returning over the moor, when, on passing the gibbet on which the gaunt skeleton of the malefactor still hung, as it had for years, in chains, one of them, saying, "Let's ha' a rap at him," picked up a stone and threw it, knocking off the bones of two of the fingers. These were picked up, and carefully carried home as trophies of the exploit, and some time afterwards, when trials in the manufacture of china were being made, they were brought out, calcined, and mixed with some of the body. Of this body a seal was made, "with a gibbet on it," and the jug which I have just described, and which is now in my collection. This story I have from the lips of one of the party of potters, a man now fast nearing "four-score years and ten" in age. The horrible and brutal taste displayed by the potters has, it must be admitted, its use in authenticating the example, and in giving it, at all events, an approximate date.

The other of these examples is a compartment of the same form, and indeed made from the same mould as those of the botanical service I have just described. It is of remarkably fine body and excellent glaze, and has a plant of the tiger-lily exquisitely painted of natural size, occupying the whole of its inside.

In fine cane-coloured ware, tea-services, jugs, &c., were made, and were ornamented with figures, borders, and other designs in relief. Of this kind of ware the accompanying engraving of a sugar-box, in Mr.



Norman's possession, will serve as an example. It is of remarkably good workmanship, and is ornamented with figures, trophies, &c., in relief in black. It is marked "Green's Don Pottery."

In green glazed ware flower-vases of large size, root-pots, dessert and other services; in red ware, scent jars of bold and good design, large-sized mignonette vases, and many other articles; and in "Egyptian black," teapots, cream-ewers, jugs, &c., were made.

The "brown china" spoken of in the list of goods was the "Rockingham Ware," which was attempted to be made at the Don Pottery, and is still made of the usual marketable quality.

A considerable trade was carried on with Russia, with France and Belgium, and with South America, to which markets the greater part of the goods produced were consigned.

At the "Don Pottery" at the present day, under the able management of Messrs. Barker, the energetic proprietors of the works, all the usual varieties of earthenware are manufactured to a large extent, the works giving employment to between two and three hundred hands. In services of different kinds many admirable and excellent patterns are produced, and they successfully vie with many of the Staffordshire houses. Some of the toilet services which I have seen, enamelled, gilt, and lustrated, are especially good. They also produce dinner, tea, dessert, and other services, as well as all the usual varieties of goods for home and foreign consumption, including in "Egyptian black," teapots, cream-ewers, &c., Rockingham ware, and "cane," or yellow ware.

The marks adopted by these works have been but few, and these only very occasionally used. They are, so far as I have been able to ascertain, as follows:—

#### Don Pottery

pencilled in red on the bottom of the vessel.

DON POTTERY

impressed on the bottom of the pieces.

GREEN

DON POTTERY

also an impressed mark.



The first of these was impressed, the second was printed and transferred on the ware. It was the first mark used by Samuel Barker,

and was adopted by him on purchasing the Don Pottery on its discontinuance by the Greens.



The first of these marks, also in transfer printing, an eagle displayed rising from out a ducal coronet, was adopted by the firm when it became Samuel Barker and Sons, at which time the old mark was discontinued. The mark of the eagle displayed is not now used, the firm having adopted the old mark of the demi-lion rampant holding in his paws the pennon, and enclosed within a garter, beneath which are the initials of the firm, "S. B. & S."

In the same neighbourhood is the DENABY POTTERY, carried on by Messrs. Wilkinson and Wardle. These works were, until a few years ago, confined to the production of fire-bricks, &c., but were then taken by Mr. John Wardle from Messrs. Alcock, of Burslem, who has recently been joined in partnership by Mr. Charles W. Wilkinson. The factory is conveniently placed near the railway, from which there is a siding direct into the premises, which are compact, well arranged, and light. The goods produced are the general ordinary classes of printed earthenware, pearl body, cream ware, &c., which are made of good ordinary quality. In these all the more popular and favourite patterns are produced, and the works being of recent establishment, the copper plates are new, and are consequently sharp and fresh in appearance. Dinner, tea, coffee, toilet, and other services are produced, as well as jugs and other articles, some of which are of really good and effective design. Yellow, or cane-coloured ware, is also made, as are tiles for external decorative purposes. These are made from clay found at Conisborough, where branch works are being established. The mark adopted by the firm, for what reason it is difficult to divine, unless it be that the wares are intended to pass for, and take the place of (which they do), Staffordshire make, is the Staffordshire knot, with the words "Wilkinson and Wardle Denaby Potteries."

At Kilnhurst, a place which one would naturally say took its name from pot-works, is a manufactory of earthenware, known as the KILNHURST OLD POTTERY. This was established about the middle of last century, soon after the Act for the navigation of the river Don was obtained. It was erected on the estate of the Shore family, and was held some sixty years ago by a potter named Hawley, who had also a pottery at Rawmarsh. From him it passed into the hands of George Green (one of the family of the Greens at Leeds), who was succeeded, in 1839, by Messrs. Twigg Brothers. It is now carried on by the surviving partner, Mr. John Twigg, who produces the usual varieties of earthenware, and has made some unsuccessful trials in china.

There also have been, or are, pot-works at New Biggin, held by George Tayler, at one time a manager at the Don Pottery; at Rotherham, held by persons of the names of Beatson and Yates; at Swinton Bridge,

worked only for a few years by Messrs. Hampshire and Newton; at West Melton, worked by Twigg; and at other places in the neighbourhood.

CASTLEFORD, which has its stations on the "North-Eastern" and on the "Lancashire and Yorkshire" railways, lies about twelve miles from Leeds. It is a rapidly rising and important little town, and is in a great measure supported by its glass-houses, its chemical works, and its potteries, which are still in full operation. Common brown ware had, I believe, been made for a considerable period, on the spot, the goods produced, of course, being pancheons and the ordinary classes of coarse vessels. The CASTLEFORD POTTERY was established, towards the close of the last century, by David Dunderdale, for the manufacture of the finer kinds of earthenware, more especially Queen's or cream-coloured ware, which was then so fashionable, and which was at that time being made so largely at Leeds and other places, as well as in Staffordshire. Mr. Dunderdale took into partnership a Mr. Plowes, and in 1803, the firm of D. Dunderdale & Co., which appears stamped on the goods, consisted, I believe, solely of these two persons. The partnership was not, it seems, of very long duration, and after considerable dissension, was dissolved, Mr. Plowes removing to Ferrybridge, where he joined the proprietors of the pot-works there, his son removing to London, and Mr. Dunderdale continuing the Castleford Works alone. The next partner, I believe, was Mr. Thomas Edward Upton, a relative of Mr. Dunderdale's, and these two shortly afterwards took into partnership John Bramley (or Bramler) and Thomas Russell, who was not a practical potter, but was an hotel proprietor at Harrogate. At this time the proprietary was thus divided:—Dunderdale one half of the concern, Russell a fourth, and Upton and Bramley an eighth each. Considerable additions were made to the works at this time, and the change in the proprietary was commemorated by a grand feast, and by bonfires, and all kinds of extravagant rejoicings.

In 1820 the manufactory was closed, and in 1821 a part of the works was taken by some of the workmen—George Asquith, William and Daniel Byford, Richard Gill, James Sharp, and David Hingham. They were succeeded by Taylor, Harrison, & Co., Harrison having been an apprentice of David Dunderdale's, and the place is still carried on by the latter and the son of the former, under the style of Taylor and Harrison. At these works, an offshoot, as I have shown, of the old pottery, the commoner descriptions of goods only are made.

At the close of the year 1825, I believe, the old works were taken by Asquith, Wood, and Co. They were joined in partnership by Thomas Nicholson, who had served his apprenticeship with Hartley, Greens, & Co., of the Leeds Pottery, and carried on the business as Asquith, Wood, and Nicholson, and afterwards as Wood and Nicholson alone. In 1854, another change took place, by which Mr. Nicholson, one of the old firm, retained the works, and took into partnership Thomas Hartley, the style of the firm being Thomas Nicholson & Co. A few years ago Mr. Nicholson retired from the concern, and it is now carried on by Thomas Hartley alone under the old name of Nicholson & Co.

The Castleford Works, under David Dunderdale & Co., did a large trade with Spain, the Baltic, and other "foreign parts," principally in cream-coloured ware,

and it is said that during the war the losses were so great, both in earthenware and in specie, as to cripple the works, and lead to their being closed. So great was the export trade of the firm, that they owned vessels of heavy burthen, which were kept trading with the Spanish and other ports. It is related that just before the peace of Amiens, one of Dunderdale's ships was closely and hotly chased, but succeeded in outstripping her would-be captors. This was celebrated at Castleford, and the circumstance was remembered as "Dunkirk Races," and is still talked of with pride by one or two of the old people with whom I have conversed.

As I have said, the staple production of

the Castleford Pottery in Dunderdale's time was the "Queen's" or "cream-coloured ware," which was made of an excellent quality, and of a good colour. In appearance it assimilated pretty closely to the cream ware made at the Herculaneum Works, and was not so fine or so perfect in glaze as that made at Leeds. In this ware dinner, dessert, and other services, as well as open-work baskets, vases, candlesticks, and a large variety of other articles, were made, both plain and painted, or enamelled, and decorated with transfer printing. In the accompanying engraving I show some examples from my own collection, and that of my friend, the Rev. Robert Pulleine. In this group is seen one of a set of four

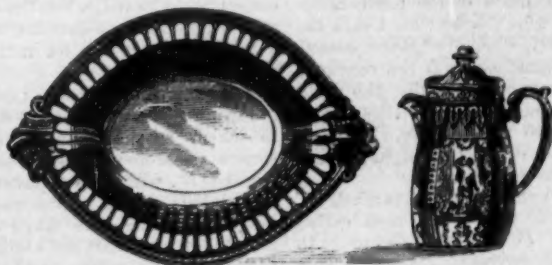


central covered dishes in my own possession and that of Mr. Manning, which are painted in sepia with a border of vine leaves, grapes, and tendrils, of precisely the same design as appears on examples of Wedgwood's make, of that of Herculaneum, and of other places. This set of dishes, when placed together for use, forms a circle of twenty-two inches in diameter. The sauce-boat is a part of the same service. The small oval sauce tureen and ladle which I engrave for the purpose especially of showing that double-twisted handles were made at Castleford as well as at Leeds, at Swinton, and at other places, belongs to Mr. Pulleine. In Mr. Manning's and Dr. Brameld's collections are some very characteristic and excellent examples of this manufactory.

Open-work baskets, stands, plates, dishes, &c., were produced in great variety, and of designs in many instances closely resembling those of Leeds and other places. The accompanying engraving exhibits one of

the designs of Castleford from a marked example in my own collection.

In what would now be called Parian, the Castleford Works in their early days produced some remarkably good and effective pieces. One of these, a hot-milk jug with its cover, is shown in the above engraving. It belongs to my friend, the Rev. Robert Pulleine, whose collection, which I have before named, contains many choice examples of ceramic Art. It is beautifully decorated with foliated and other borders, and with groups of figures in relief. In the same collection is a large mug of the same material, the lower part of which is fluted, the upper with a raised foliated border, and dark brown band, and the central part with a continuous subject of figures, goat, and trees, of good design and of high relief. In my own possession is a jug of very similar character, with a continuous hunting subject. Examples of this kind of ware may be seen in the Museum of Practical Geology, Jermyn Street.



Black or Egyptian ware of fine quality was made at Castleford in its palmy days, and is now of some degree of rarity. In my old friend C. Roach Smith's possession is a part of a service of this material, in which the hot-milk jug is of precisely the same pattern as the one engraved above. In fine white earthenware a large variety of goods was made by Dunderdale & Co., who produced a remarkably hard and compact body, and a glaze of considerable merit. In Mr. Pulleine's possession, among other examples, is an oval fruit-dish, painted inside with a broad, bold, but not elegant, border in red, and in the centre, in an oval, a landscape, with water, buildings, trees, figures, &c., in the same colour on a red-tinted ground.

The marks used at these works appear to have been very few, and are easily recognised. They are—

D D & Co \*

CASTLEFORD

impressed in the bottom of the goods.

D D & Co

CASTLEFORD

POTTERY

also impressed in the ware. The mark at the present time is a circular garter, surmounted by a crown. On the ribbon are the initials of the firm—"T. N. & Co."—and in the centre the name of the pattern.

At the present day the Castleford Pottery, as carried on by Mr. Thomas Hartley



under the style of "T. Nicholson & Co.," manufactures all the more ordinary kinds of earthenware, including white, printed, sponged, and the very commonest kinds of painted varieties. The old glory of the works has, however, long departed, and nothing artistic or beautiful is now to be seen in the place where once so many choice articles might be found.

In Castleford several other potteries, the offshoots of this one, now exist. The principal of these is the Eagle Pottery, established in 1854 by a company of workmen, and taken by Pratt & Co., who sold the concern to a Mr. McDowell, who carries it on under the style of John Roberts & Co.

The FERRYBRIDGE POTTERY is situated at Ferrybridge, by Knottingley, and only a short distance from that famous seat of the growth of liquorice, Pontefract, whose "Pomfret cakes" are so well and, indeed, universally known. The potworks at Ferrybridge are among the largest, if they are not the very largest, in Yorkshire, and have the reputation of being well arranged and convenient. They were established in 1792, by Mr. William Tomlinson, who had for partners Mr. Seaton, an eminent banker of Pontefract; Mr. Foster, a wealthy ship-owner, of Selby; Mr. Timothy Smith, a coal proprietor; and Mr. Thompson, an independent gentleman, residing at Selby. The firm was styled "William Tomlinson and Co.," until about the year 1796, when the proprietors took into partnership Ralph Wedgwood, of Burslem, when the style was changed to that of "Tomlinson, Foster, Wedgwood, & Co."

Ralph Wedgwood was the eldest son of Thomas Wedgwood, of Etruria, the cousin and partner of Josiah Wedgwood, and was brought up at that place under his uncle and father. He was brother to John Taylor Wedgwood, the eminent line engraver, whose works are so justly in repute.

In my "Life of Josiah Wedgwood," I have given for the first time, as the result of considerable research, a notice of this remarkable man, Ralph Wedgwood, and of his inventions, and his family\* and connections, and to this I must refer my readers for many particulars concerning this remarkable man.

After the dissolution of the partnership at Ferrybridge, which took place, I believe, about 1800 or 1801, when Wedgwood ceased to have any connection with the concern, the firm was carried on under the style of Wm. Tomlinson & Co. until 1804, when it was changed to "Tomlinson, Plowes, & Co.," Mr. Plowes, of the Castleford Works, having joined the proprietary.

In 1804, the name of the manufactory, which, up to that period, had been called the Knottingley Pottery, was changed to that of the Ferrybridge Pottery. This change was made for the convenience of foreign correspondence—a large foreign trade being carried on—Ferrybridge being at that time a post-town of some note, and the works being situated nearer to it than to Knottingley.

Mr. Tomlinson was succeeded by his son Mr. Edward Tomlinson, who continued the works, under the firm of Edward Tomlinson & Co., until the year 1826, when he finally retired from the concern. A part of the premises were then worked for a short time by Messrs. Wigglesworth and Ingham; when the whole place was taken by Messrs. Reed, Taylor, and Kelsall, who continued the manufactory until the retirement of

Mr. Kelsall; after which the works were continued by the surviving partners, Messrs. James Reed and Benjamin Taylor. Mr. Reed, who was father of Mr. John Reed, of the "Mexborough Pottery," of whose works I gave a notice in my last chapter,\* was a man of enlarged experience, of matured judgment, and of great practical skill; and in his time many improvements in the ware were made, and the manufacture of china introduced. He, in conjunction with his partner, took the Mexborough Pottery, and for some time carried on the two establishments conjointly. Ultimately Mr. Reed gave up the Ferrybridge works, and confined himself to those at Mexborough, while Mr. Taylor carried on the Ferrybridge factory alone. He was succeeded by Messrs. Shaw and Poulson, by whom the works were carried on for a very short time.

In 1851, Mr. Lewis Woolf, the present head of the firm, became tenant, and in 1856 purchased the property, and commenced manufacturing in his own name, and has continued from that time until the present day. In 1857, a large additional pottery was built closely adjoining, and, indeed, connected with the "Ferrybridge Pottery," by the sons of Mr. Lewis Woolf. This new manufactory was called the "Australian Pottery," and is still in full work. The proprietors of the joint works, "the Ferrybridge and Australian Potteries," as they are named, now are Lewis, Sydney,† and Henry Woolf.

These works, besides a very large local and coasting trade, had extensive transactions with several foreign ports. From their first establishment to the time of issuing the Berlin decree by Napoleon, Tomlinson & Co. had carried on a very extensive and lucrative trade with Russia, for which country the finer and more expensive kinds of goods were made, both pressed, printed, enamelled, and gilt. The decree cut short the trade with the Continent; but shortly after this commercial blow, which was severely felt by the Yorkshire potters, the River Plate was opened by Sir Home Popham, a circumstance that was taken immediate advantage of by the Ferrybridge firm. "One of the partners immediately proceeded there, and succeeded in establishing a good market until the royal family emigrated to Brazil, when the same partner moved up to Rio de Janeiro, to which port a large business was for many years carried on."

The wares principally made were the following:—cream and cane-coloured ware, in which services and most articles in general use were manufactured, either plain, pressed (i.e. with raised patterns), painted, or printed; green glazed ware; Egyptian black ware; and fine white earthenware. Artists of considerable ability were employed at the works, and I have seen examples which are of thoroughly good character, and will vie with some of the best contemporary productions of the Staffordshire potteries.

In the time of Messrs. Reed and Taylor china of a very fine quality was made, but the manufacture was not of long duration. Tea and coffee services, dessert services, scent bottles, and a variety of articles, were made of this body, and were remarkably good in form and in style of decoration. Examples of Ferrybridge china are now of extreme rarity.

Cameos, medallions, and other ornamental things in the time of Ralph Wedgwood's connection with the works, were

made in imitation of those of Josiah Wedgwood, to which they were, however, very inferior both in body and finish. A good collection of these is in possession of Mr. Tomlinson.

The "Ferrybridge and Australian Potteries" now give employment to about five hundred hands, and do one of the largest trades to Australia and to other foreign markets of any house in the district. In white earthenware, in which every class of goods is made, every style of ornament adapted to the different foreign markets is adopted. This is the staple trade of the works, and the ornamentation consists of almost every conceivable pattern in transfer printing (twenty-two printers, we are told, being employed) in common painting, in lustre or "tinsell," and in sponged patterns. Enamelled and gilt goods, too, are made, and of qualities to suit the different markets for which they are intended. For the Egyptian markets, to which large quantities of goods are sent, lustrated or tinselled patterns are produced very extensively.

In jet ware, the manufacture of which was commenced at Ferrybridge about three years ago, dessert services, candlesticks, toilet trays, and other articles are made. The quality of this ware is extremely good, the colour and glaze faultless, and the gilding, in some instances, carefully executed. In this ware, I believe I am right in saying that a large number of services have been made especially for the Chinese market.

In Egyptian black the ordinary varieties of articles are made, as they are also in Rockingham ware.

In "blue jasper" ware, i.e., a blue glazed ware, richly gilt and otherwise decorated, many useful and ornamental articles are made, as they are also in a variety of other bodies.

The MARKS used at the Ferrybridge Pottery have been but few. So far as my knowledge goes, those which will be of interest to the collector are the following—

TOMLINSON & CO.

impressed in the bottom of the ware;

WEDGWOOD & CO.

used for a short time, during the period when Ralph Wedgwood was a partner, when it was impressed with the imitations of Josiah Wedgwood's cameos, &c., which were, at that time, to some extent, made at Ferrybridge;

FERRYBRIDGE

also impressed, and one variety of which mark is peculiar from having the letter D reversed thus—

FERRYBRIDGE

P

A shield, with the words—"Opaque Granite China" in three lines, supported by a lion and unicorn, and surmounted by a crown. This mark is also impressed, and occurs on green-glazed ware, as does the one just spoken of.

The mark at the present time is that of the lion and unicorn with the shield and crown, and the words, "Ferrybridge and Australian Potteries," sometimes impressed, and at others printed on the goods, with the names of the bodies, as "granite," "stone china," &c., added.

Having now completed my notice of this interesting knot of Yorkshire potteries, I must, for a time, take my leave of the subject, which I trust, ere long, to resume with notices of the works at Swansea, at Bow, at Pinxton, at Nantgarw, and several other places.

\* Jewitt's "Life of Wedgwood." London: Virtue Brothers, p. 177, et seq.

\* Art-Journal for November, 1-65.

† Mr. Sydney Woolf was a candidate for the representation of Pontefract, in 1859.



## MINOR TOPICS OF THE MONTH.

**THE ROYAL ACADEMY.**—The reply of the Royal Academy to the "ultimatum" of Government relative to conditions on which they are to receive ground for building on the present site of Burlington House, has been sent in. It will, of course, "lie over" until the assembling of Parliament. The Academy meet the proposals of Government in a spirit of conciliation, yet adhere with firmness to their own expressed views. They declare their willingness to adopt "reforms," or perhaps we ought to say "changes," more extensive than even those suggested, but they reject the counsel to largely augment the number of their body, and decline altogether the introduction of the lay element (we believe, however, the Government does not press that obstructive matter), and they avoid certain topics as bringing them too directly under Government influence and control. In short, they are willing to go a long way, but not all the way they are asked to go, to change the constitution of the body. One proposal is to do away altogether with the Associate class; but if that be done, it would not seem that the full members are therefore to be greatly augmented—not, certainly, to the extent the public expects and Parliament demands. At present, however, all is in confusion. The Academy cannot know what to do, because they anticipate a considerable reduction in the amount of sacrifice now required from them. Probably there will be "a give and a take" on both sides; but if we are rightly impressed, the Academy will do much to prevent the necessity of purchasing ground out of their own funds, while Government is strongly desirous not to act so as to make the Academy a private body over which the country will have no jurisdiction.

**SIR CHARLES EASTLAKE.**—We regret to learn that the accomplished President of the Royal Academy remains at Milan in a state of health that gives little hope of his return to the arduous duties of his office. It is not at all likely he will be able to resume them. The misfortune is especially embarrassing at this particular time, when the Government and the Academy are arranging a treaty, upon which the future of the latter will greatly depend. Much of the result must necessarily have depended on the enlightened mind, large experience, and personal influence of the President, and of these, unhappily, the members are for the present deprived.

**THE CRYSTAL PALACE School of Art, Literature, and Science,** has entered upon its sixth annual session. During the last term nearly two hundred ladies joined the classes of the school.

**PHOTOGRAPHY ON COPPER.**—A photographic copper plate has been submitted to us, with impressions from it, so clear and beautiful as to be really a substitute for engraving; and it is said two hundred "prints" can be taken from it in an hour. On this subject we shall soon have much to say.

**THE NATIONAL GALLERY** was re-opened on the 6th of November, after having been closed for some weeks according to annual custom. There has been added to the collection a small picture assumed to be by Memling; it presents two figures, each in a separate compartment, as if they had formed the wings of a larger centre piece. In the left is St. John the Baptist holding a lamb on his left arm, to which he points with his right hand: he wears an under garment of sackcloth, over which hangs

a dark purple mantle. The other is St. Lawrence, wearing over a white robe a red ceremonial vesture enriched with gold. Each head is relieved by a coloured marble column, with a gilt capital, and beyond is a glimpse of a garden-like landscape distance.

**KING'S COLLEGE.**—The authorities of this institution have arranged that the students attending the drawing classes shall, during the present winter, have the benefit of two hours' instruction instead of one, in the evenings, when the classes are open; for this no additional fee is required.

**LEWIS POCOCK, Esq.**—This gentleman is, we believe, about to resign his post as one of the honorary secretaries of the Art-Union of London, having joined as a partner the firm of Dominic Colnaghi & Co., publishers of engravings, &c. &c. The public owes a very large debt to Mr. Pocock, for gratuitous and very valuable services during nearly thirty years, and when he retires from the office he has held so long, he will carry with him the esteem and regard of all with whom he has been, at any period, brought into contact. The firm he joins is respected, not only in England, but throughout Europe. It has been established above half a century. The estimable chief may, no doubt, desire to relax somewhat the labour incident to his position, and in obtaining the co-operation of Mr. Pocock he will obtain that of a gentleman who will suffer in no way to depreciate the high and honourable fame of the house. We trust, that under the new influence, there will be a great enlargement of its issues as a publishing firm. A publisher of engravings who shall be honourable, just, and courteous, and at the same time judicious, liberal, and enterprising, is greatly needed in England.

**THE LADIES' EXHIBITION.**—This exhibition will open, as usual, early in the spring at the gallery in Conduit Street. It has had a hard struggle for life: it has certainly done some service to Art, and may do much more, and we earnestly hope the weaker sisters will receive the aid of those who are strong, whose help would be of great value, and who can accord it without any sacrifice of dignity, for their motives cannot be misjudged.

**MR. JAMES ROSS, of Edinburgh,** a photographer who has obtained large renown in Scotland, has submitted to us a few of the specimens of his art that justified the award of a medal at the Dublin International Exhibition. The award was made "for artistic feeling in the pose, particularly of children." It would be difficult to overrate the merit of these most charming works, not only those that are specially noticed for approval, but of groups from nature, that are arranged as skilfully as they could have been if fancy, skill, and artistic experience had been the dictators. One of a party gazing at *Punch* would sufficiently justify the praise we accord, but there are "family parties" that are admirable. The children, however—from the infant newly born to the boy and girl who joy in life's early morning—are the attractions in these examples of the art. We do not know and do not care who they are; they are lovely pictures, many of them of most beautiful little beings whom one could love with a whole heart:—

"No thought have they of ills to come,  
No care beyond to-day."

Those we have seen are probably selections, but they induce faith and hope in the future of their country. It is to the merit of these works—as works of Art—however, that we have to direct attention; they

are exquisite specimens of artistic skill. It would seem as if the little restless rebels had given no more trouble to the manipulator than so many lay figures, so perfectly natural, easy, and graceful is the "pose" in each instance chosen; yet we may imagine the thought and patience that were required to obtain it. We thank Mr. Ross for a very pleasant Art-treat.

**PHOTOGRAPHY: CARBON PROCESS.**—A medal was awarded, in Dublin, to Messrs. Mawson and Swan, of Newcastle-on-Tyne, for specimens of photography by their "carbon printing process." Some examples have been submitted to us; they are of great beauty, singularly brilliant in tone and "colour," the artistic arrangements being very near perfection, and the manipulation clear and sharp. The inventors claim that by this process the pictures produced are of unquestionable permanence, the colouring matter forming the picture being carbon, either alone or modified by admixture with other water-colour pigments, such as indigo and lake. As a basis for colouring upon, these carbon prints have, it is affirmed, a very great advantage over "silver prints," inasmuch as the colours forming the carbon print are known to be durable when in contact with the pigments usually employed in water-colour painting. We can but judge by results as they meet the eye, and these are entirely satisfactory; but we have no doubt that Messrs. Mawson and Swan have secured that most essential advantage—the durability of the picture when it is printed. We should add, that in the specimens before us, the photograph is not printed upon a piece of paper separate from the mounting board, as is usual with ordinary photographs, but that the print and mount are "one and indivisible." The value of this improvement is too self-evident to require any comment by us.

**MR. J. F. HERRING.**—In our notice last month of the death of this artist, it was stated that he was entirely self-taught. This is not quite the fact; for we are informed by Mr. A. Cooper, R.A., that Herring, when a youth, was in his studio for a period of six months, being placed there by the father of the young man.

**MR. RIMMEL'S ALMANAC** for the ensuing year, sweetly odoriferous as usual, is embellished with four very pretty female heads, symbolising the seasons; each "faire ladye" is set in a framework of gay flowers appropriate to the period.

**MR. MORING, the heraldic artist and engraver, of Holborn,** has invited our attention to some monumental engraven plates, which justly claim from us the expression of our cordial approval. These plates are of brass, and their surfaces, upon which the inscriptions, arms, and other devices and designs are engraven, are richly gilt, and a very durable preparation is used to colour the letters, armorial insignia, &c. This surface-gilding is productive of an excellent effect, and it also serves to protect the plates themselves, and to preserve their original freshness. It is the intention of the designer that these plates should be attached to solid pieces of wood, which, in their turn, would be fixed to the walls of churches. This is a form of memorial it would be very desirable to see in general use.

**THE MISSES BERTOLACCI.**—We state with much pleasure that the photographic works of these accomplished ladies are now in the hands of Messrs. Marion, of Soho Square, who will be their future publishers. Hitherto in that respect they have been most unfortunate; inasmuch that, although



perhaps no publications of the class have been so generally lauded, they are as yet very insufficiently known to collectors and amateurs. They comprise photographs of the highest possible merit from the works of Turner—a series of the "England and Wales," one of the "Richmondshire," one of the "Ports and Harbours of England," and one of the "River Scenery."

THE GENERAL EXHIBITION OF PAINTERS IN WATER COLOURS will take place, as last year, at the Egyptian Hall, Piccadilly, and be opened on the 5th of February. All contributions must be sent to the hon. secretaries on or before the 11th January.

THE GRAVE OF CHARLES LAMB.—We perceive in the *Reader* some remarks as to the condition of Lamb's grave in the churchyard at Edmonton. On visiting the place some two months ago, we found it in a sadly neglected state; the stone was loose, and the "green sod" a mass of nettles. We arranged, however, with the sexton that, at our expense, it should be "renovated," and will see that it is done. The inscription on the tombstone was written by the Rev. Mr. Cary, the translator of "Dante."

PROPOSED MONUMENT TO LEIGH HUNT.—We have received the names of between thirty and forty subscribers—of each a guinea or half a guinea—to a fund for placing a simple yet worthy monument over the grave of Leigh Hunt at Kensall Green, at present without any mark to indicate where the kindly and genial author lies. The sum is not yet sufficient for the purpose, but no doubt it will soon become so. Among the subscribers are his old friends Procter, Sir Bulwer Lytton, Macready, Forster, Dickens, Sir Rowland Hill, Sir John Bowring, &c. &c. A list will be published in due course.

BRITISH INSTITUTION.—The annual exhibition of copies of the old masters made by students in the School of Painting was opened on the 15th of last month, too late to allow of a notice in the present number.

PICTURE SALE.—We are desirous to call the attention of our readers who are interested in such matters to a notice in our advertising sheet of the sale of a valuable collection of paintings at Brussels, early in the present month. The pictures include examples of most of the old Flemish and Dutch masters, and form the gallery of Mr. F. J. Chapuis.

MR. THEED'S STATUE of the late Prince Consort has been reproduced in terra-cotta, by Mr. J. M. Blashfield, of Stamford, for a hospital in Hampshire. The material of which it is made was obtained from the estate of the Marquis of Exeter, at Wakerley, Northamptonshire.

THE NEW CHARING CROSS, within the enclosure of the London terminus of the South-Eastern Railway, is complete, and a very beautiful structure it is. It was a happy idea to mark this Charing-Cross Railway terminus with such a cross as once stood at Charing, between London and Westminster; and Mr. Barry, in that he has just erected, gives evidence he could have designed and built its predecessor. It will be understood that the new cross does not occupy the precise site of the old one, nor does it pretend to be a reproduction of the original "Queen Eleanor's Cross" in fac-simile; it stands, however, sufficiently near to the old spot to be strictly "Charing Cross;" and, while an original design, it is in close conformity, as well in detail as in style and general character, with the nine crosses that were built between the years 1291 and 1294. The tapering pyramidal form of Mr. Barry's work has been very ably carried out, and

its effect is at once eminently graceful and suggestive of solidity and endurance; nor does the lavish richness of the external decoration either impair this good effect, or excite any suspicion of excessive ornamentation. The several parts of the structure are judiciously adjusted to one another, and all the decorative members and accessories are evidently constructive portions of the cross itself; hence the whole work is thoroughly effective through the consistent effectiveness of its component parts. What the new cross wants is elevation of plinth. As a matter of course, space could not have been spared for any widely-spreading flights of steps leading up to the cross itself; still, the actual plinth might easily have been made to rest upon a basement or substructure of plinthiform character, which would have given to the main structure an elevation that it decidedly wants. Considering also the facts of the case, that this beautiful cross is neither a model of the old Charing Cross, nor itself strictly a memorial of the first consort of the great Edward, we are of opinion that Mr. Barry might have marked the era of his own work by a statue of the Royal Lady now happily reigning over us, and by placing the shield of arms of her Majesty Queen Victoria with the shields of England, Castile and Leon, and Ponthieu. The eight statues of Queen Eleanor, with their varied symbols, that encircle the cross, form a beautiful group; but the beauty of the group would have been enhanced by the presence of one Victoria amongst the seven Eleanors; and, besides, thus the cross would have recorded its own history, and have declared itself to be a reminiscence of the memorial of a Queen consort of the olden time, erected in the days of a Queen regnant, her remote, yet direct, descendant. Mr. Barry must be congratulated upon the excellence of workmanship which distinguishes this cross. A true Gothic feeling pervades the whole, the result of a harmonious sympathy between the architect and the sculptors and masons—a sympathy, also, in which they all evidently shared alike, with the work upon which they all were engaged.

AMONG AMATEUR PHOTOGRAPHERS, none rank higher than Dr. Hemphill, of Clonmel, who last year received the first prize at the Amateur Photographic Association, and this year has been awarded a medal at the Dublin International Exhibition. The work that was most prominent of the many of great excellence contributed by him, is the interior of a drawing-room, at Newton Armer, the seat of R. B. Osborne, Esq. It is a production of surpassing skill, filled by a variety of graceful objects, each one of which comes out distinctly. As a triumph over more than the usual difficulties, it is perhaps the most remarkable effort of the Art.

THE LIST OF PHOTOGRAPHIC PORTRAITS issued by Messrs. John and Charles Watkins, is really a remarkable "document;" it contains the names of several hundred of the foremost "celebrities" of the age and country, including one hundred and thirty British artists, sixty of whom are, or have been, members of the Royal Academy. Of men and women of letters there are about the same number, while of the more prominent members of the Houses of Peers and Commons, judges, bishops, and eminent clergymen, there are, perhaps, a thousand names. What a huge mass of pleasure and knowledge may be hence obtained! It is impossible to overrate the value of such a collection to the present and the future. To estimate it rightly, let us imagine what

a treasure would such a series be that supplied us with sure likenesses of the great men and women of the past, who are famous "for all time." Messrs. Watkins must have greatly exerted themselves, and their influence also, to obtain so "glorious a gathering." No doubt much of the issue results from the admirable manner in which their photographs are produced. There are none better, few so good; excellent as copies of the originals, and singularly clear and "emphatic" in manipulation.

MESSRS. DE LA RUE have issued their annual diaries, pocket-books, &c., for the year 1866. As they have always been, they are by far the best productions of their class—thoroughly accurate and comprehensive as to varied information, printed and "got up" with considerable taste, and bound strongly, though with much grace. They supply a want that everybody feels, and it is impossible to supply it better. They also this year issue several new designs, of much elegance, in playing cards; productions in which they surpass all competitors, not only as regards appearance, but in the more essential quality of excellent manufacture.

ASSOCIATED ARTS INSTITUTE.—The first meeting of the season, 1865-6, took place at 9, Conduit Street, Regent Street, on the evening of Saturday, October 21. There was a very full attendance of members and visitors. The chair was taken by Richard Westmacott, Esq., R.A., F.R.S., and an introductory paper, "On the special importance of General Mental Culture to the Artist," was read by Mr. A. H. Wall, one of the officers of the Society. In the course of his remarks Mr. Wall pointed out that although "to think clearly and reason accurately must be advantageous to all classes of the community, yet it was more especially so to those whose pursuits were intellectual." He thought as artists they "should be less slavishly devoted to the mechanical and technical, and more warmly and actively appreciative of the intellectual and æsthetical; should be governed not only by rules and laws, but by a subtle knowledge of principles. Just as the education of the artist's eye is as essential as that of the hand, so the education of his mind, which gives the eye its power, special as well as general, is also not less essential. Mind, eye, and hand should be alike trained and exercised—the first to conceive, the second to recognise, and the last to realise. Above the duty which an artist owed to himself individually, was the duty he owed to his art. He would be unfaithful to the trust reposed in him if he refrained from doing his best to increase its power and elevation. This duty was one with that which they owed to society, and as no knightly lover should be deaf to the plea of a mistress who bids him do honour to her cause and prove himself worthy of her favours, so no artist should neglect in idleness, mock in vulgar selfishness, or shrink from in cowardice, the duty he owes to his beloved art." The scope and objects of this young society are so admirable in their nature that we are glad to find it making headway in popularity and repute. Composed mainly of young men—poets, painters, sculptors, architects, decorators, and "certificated" Art-masters—its meetings are devoted to the promotion of social intercourse among the members, to the readings and discussions on the Fine Arts, and to the exhibition of sketches. The society originated in January, 1863, with a little body of the students at the Royal Academy and the South Kensington Museum.



## REVIEWS.

ILLUSTRATIONS OF ARCHITECTURE AND ORNAMENT. Drawn and Etched on Copper by J. B. WARING. Published by DAY AND SON, London.

It is easy to form an opinion of this volume, and very pleasant to express it. In the single page of his preface, the author sets forth an admirable motive in worthy language; and the work itself, consisting of seventy plates, with nineteen pages of concise (perhaps too concise) letter-press, shows with what conscientious earnestness the author devoted himself to the realisation of his own aspirations. Mr. Waring has selected subjects that are thoroughly good in themselves, and at the same time are exactly suited for etching; and he has etched them with masterly skill and true artistic feeling. These plates, indeed, are distinguished no less by breadth of treatment and richness of tone, than by that peculiar delicacy, sharpness, and exactness of outline, which render the etching-needle of such pre-eminent value to the architectural artist.

The "illustrations" themselves, which, the author tells us, are treated "in a pictorial more than in an architectural manner," comprehend an abundant variety of objects, and they also range over a wide space of both time and region. France, Spain, Italy, Germany, and the Netherlands, have each contributed to produce this collection, and each country may be content to consider itself fairly and honourably represented. The first plate contains a group of subjects from the Abbey Church of St. Gilles, in the South of France, which was dedicated by Urban II. in the year 1096; while plates 38 and 59 date severally in the years 1510 and about 1640, and their contents are the noble bronze monument to Archbishop Ernest von Magdeburg, the work of Peter Vischer, in Magdeburg Cathedral, and the splendid silver drinking-horn of the Municipality of Amsterdam, which is represented in Van der Helst's fine picture, 'The Commemoration of the Peace of Munster,' painted in 1648.

For the subjects of Mr. Waring's other plates, we refer our readers to his beautiful book; but when we do so, we desire at the same time to point out that their "pictorial" treatment by no means implies any deficiency in "architectural" truth and accuracy. Mr. Waring desired his etchings to be suggestive of original thought, and not working drawings in miniature. He did not intend them to be copied, but he did intend them to be useful in showing to living artists in what way the artists of earlier days did their work. And this is exactly what is so much needed. The days of reproduction, or, in plain English, of copying, ought to be passing away; and, at such a period, men want to become familiarised with the works of great artists, that thus they may be the better empowered to become great artists themselves. It is from its happy rendering of choice examples of various works, both strictly architectural and simply decorative, in such a manner as to leave the impression that they are "illustrations," and not copies, that this book possesses a high intrinsic value, and will surely maintain its position as a standard work of decided authority.

Ten plates at the end of the volume are entirely occupied with specimens of plants suitable for ornament. Here, as in the other plates, the suggestive intention of the author is apparent in almost every leaf. Everything has lessons for the designer, but for the copyist there is not an example ready to his hand. These are fine characteristic studies of Nature's glorious forms, and they are set forth with that loving appreciation which ensures for the etchings a truly characteristic fidelity.

SPORTS AND PASTIMES. HUNTING: INCIDENTS OF "THE NOBLE SCIENCE." By JOHN LEECH. Published by AGNEW AND SONS, London, Manchester, and Liverpool.

To pass, at this lapse of time, any eulogium on the pencil of Leech, would be something like the process of "gilding refined gold." The world, year by year, pronounced its verdict on

his works, and those who come after us will ratify it, though unable so well as we are to realise all the truth and piquancy of his life-like sketches. There are, in all probability, many among us who will prefer these as they appeared in the pages of *Punch*—a few lines and touches only, produced with wonderful vigour and expressive character, serving for a complete picture—to the larger and more important form in which, with the aid of colour, he worked out some of his ideas, and which have been reproduced by chromo-lithography, or some other process of printing. A few of the subjects, such, for example, as 'The Mermaids' Haunt,' 'A Cavalier,' 'The Fair Toso-philites,' 'Not a Bad Idea for Warm Weather,' 'No Consequence,' 'Where there's a Will there's a Way,' and one or two others, that now make their appearance on a large scale, do not suffer by the alteration; but it may, perhaps, be fairly questioned whether the rest do not—chiefly because the subject matter does not admit of effective enlargement even with the assistance of the palette. We felt this when the pictures were exhibited prior to their sale, soon after the death of the lamented artist. Leech was not a painter—not a colourist; but a wonderful designer, an inventor, in whose hands a bit of chalk or a lead pencil was an instrument of great power to catch and retain the humours, the follies, and the amusements of the age. The mantle of his genius has fallen upon no shoulders worthy of possessing it; and this "large edition" of certain of his sports, pastimes, and hunting scenes, will, with almost everything else that came from his prolific and most pleasant pencil, long be treasured up as sources of unqualified enjoyment by ourselves and our children.

A ROUND OF DAYS. Described in Original Poems by some of our most Celebrated Poets, and in Pictures by Eminent Artists. Engraved by the BROTHERS DALZIEL. Published by G. ROUTLEDGE AND SONS, London.

It is not an easy task in these days of multitudinous publications to find a title for a book of miscellaneous character which has not been already forestalled. Messrs. Dalziel have evidently encountered the difficulty, and if they have not quite succeeded in overcoming it satisfactorily, that selected is not very wide of the subject. The reason given for its adoption is that "As Life consists of 'a round of days,' this title has been chosen to designate a collection of Poems and Pictures representing every-day scenes, occurrences, and incidents in various phases of existence;" and a very attractive collection of both we find in this handsome volume. Among those we select "for choice," are F. Walker's "Broken Victuals," consumed by an old and poor man at a cotten's fire-side, where he is regarded with piteous face by a little girl. Mr. Tom Taylor's descriptive verses are prettily plaintive. Miss Rosette's sketch in rhyme of an Italian *belle* in an English drawing-room we prefer to Mr. Houghton's picture of the scene. Mr. Hain Friswell writes a short yet sparkling poem to illustrate two charming little views by W. P. Burton and T. Dalziel respectively. Mr. Houghton's drawing, "Wed Last Spring," is bold and gracefully composed. Tom Hood's accompanying lines are sweet and appropriate to the picture. Mr. Hood's "Eventide," descriptive of two little "gems" of engravings from the pencil of T. Dalziel, breathes a low, plaintive wail that is very touching. F. Walker contributes four clever designs illustrative of the Seasons. Of these "Spring Days" is unquestionably the best. Dora Greenwell supplies a pleasant rhythmical comment on each. "One Mouth More," by the same artist, is a striking picture of character; the intercessory petition, which is the form used by Mr. Tom Taylor, in describing it, is perfectly natural and well put. We like E. Dalziel's two designs of "The Silent Pool," and also Mr. F. Locker's short lyric that accompanies them. Mr. Houghton is the designer of several clever subjects—not all, however, of equal interest,—illustrating "Life, in a Year," and "Life in a Day," to which Dora Greenwell contributes short poems. Two subjects, entitled "The Old Shepherd," by J. W.

North, are capital. "Fated to Meet," and "The Noon of Love," the former by T. Morten, the latter by P. Gray, with verses by Tom Hood, may be instanced as among the best compositions in the volume; and in the same category may be classed E. Dalziel's "Beaten," which the author of "The Gentle Life" explains in a few lines of the deepest pathos; and G. J. Pinwell's two drawings, "Kyrie Eleison," to which the Hon. Mrs. Norton has written a short poem of considerable power.

We have not the least doubt but that Messrs. Dalziel's "Round of Days"—for they are not only the engravers of the designs, but the book is printed at their press, and got up under their superintendence,—will be one of the favourite "gifts" of the season.

WHAT THE MOON SAW, AND OTHER TALES. By HANS C. ANDERSEN. Translated by W. H. DULCKEN, Ph.D. With Eighty Illustrations by A. W. BATES. Engraved by the BROTHERS DALZIEL. Published by ROUTLEDGE AND SONS, London.

A work by the admirable Dane is sure to find admirers and purchasers: it is here produced in a very tempting form, full of excellent engravings, for the artist has caught the spirit of the author, and it is needless to say his drawings have received justice at the hands of Messrs. Dalziel. The beautiful book is full of them. It consists of a large number of stories, historic sketches, romantic legends, venerable and curious traditions, and tales that are in the highest degree romantic—very exciting, yet very instructive to read; for Andersen is a Christian philosopher as well as a lively and attractive tale-teller.

THE YEAR, ITS LEAVES AND BLOSSOMS. Illustrated by HERMAN STILKE, with Verses from Eminent Poets. Published by GRIFFITH AND FARRAN, London.

This is a charming gift-book: one of the brightest and the happiest, and not the least instructive, of the season's products. A series of twelve chromo-lithographic prints commemorate "the months"—the artist and the poet combining to their honour. Flowers and landscapes, peculiar to the period, are beautifully arranged and grouped. Fancy has been active in aiding Fact: the flowers and fruits are drawn with great accuracy, and they have been treated with consummate artistic skill. The volume is most attractive, gracefully bound, admirably printed, entirely satisfactory to the Art-lover, while it is sure to be heartily welcomed by the refined "public," for whom it is intended.

TALES FROM SHAKESPEARE. By CHARLES LAMB. Published by ROUTLEDGE AND SONS.

This is a new edition of a work that has kept its place in public favour for more than half a century: it was "designed" by its authors, Charles and Mary Lamb, "for the use of young persons;" but the old—even those who know Shakspeare by heart—may read it with delight. The illustrations are by John Gilbert, coloured: they are of much excellence, not highly wrought, but sufficient as accompaniments to the text.

THE SEARCH FOR A PUBLISHER; OR, Counsels for a Young Author. Published by A. W. BENNETT, London.

In recommending Mr. Bennett's "Counsels," we by no means advise young writers to "rush into print" incontinently; but if they are so determined, then let them consult this book. It is certainly, and principally, an advertisement of the publisher's own business; a setting forth of the manner in which he sends out books entrusted to him for publication. Still, the tyro in authorship may select from it the sort of type in which he may desire to appear, the size of his page, and may also learn how to correct proofs and leave his sheets for the press. It is something to know how to do this rightly, and so as to save unnecessary trouble both to the writer and the compositor.



# JUVENILE ILLUSTRATED LITERATURE For 1886.

It is curious to note the almost imperceptible changes that take place around us; yet every period has its decided fashion; whether the fashion be old or new, it is all the same imperative and imperious. When we were children, our mental food consisted of "Tom Thumb," and "Mother Hubbard," and "Red Riding Hood," with, at a more advanced period, the immortal stories of Maria Edgeworth, and a series of books we used to hate heartily, called "Joyce's Scientific Dialogues." Mrs. Hoffland's "Son of a Genius" was a great favourite in those days, and from a French book, "L'Ami des Enfants," we learned more French than from grammar or spelling-book; but as time passed, the "fashion" of these earlier books also passed. We should have been hooted by all "thinking parents" if we had put "Jack the Giant Killer" or "Red Riding Hood" into the hands of our little ones; these were condemned by educationists as teaching the young idea to shoot round a corner; and so, children's books became grave and sententious. Any one who talked of cultivating the imagination would have been considered as almost immoral. Children scorned fairy tales, and only tolerated the history and "sciences," with occasionally a work of "improving fiction." In short, they were simply dwarfed men and women; a natural child was a *rara avis*. This "cramming" babes with strong meat was found, we presume, not to altogether answer, for the juvenile literature for the present year, as for years past, is pretty much of the same literary calibre as that we ourselves enjoyed in the "long ago," when we were young, only "got up" in infinitely better taste. Indeed the illustrations of all the books published by GRIFFITH AND FARRAN are admirable lessons in drawing and perspective. We take one up at random.

TROTTER'S STORY BOOK, with eight illustrations by Harrison Weir. The tales, or rather anecdotes, are told in "short words and large type," and relate what children always take an interest in, all manner of things about animals. The illustrations are of first-rate excellence. "The Dog and the Times," "The Bull and the Pump," "The Dog who did not touch his Food," and above all, "The Ass and the Pigs," could not be surpassed by any delineator of the eccentricities of the animal kingdom.

THE EARLY DAYS OF ENGLISH PRINCES (Griffith and Farran) is a new edition of Mrs. Russell Gray's short biographies of the most interesting of our princes, some of whom, alas! have been made interesting by their misfortunes. The illustrations to these histories are by John Franklin, who has not of late been as much before the public as we could wish. Whatever he does is well done.

"FEATHERLAND" is another of the charmingly "got up" books, with illustrations, by F. W. Keyl, which the "old shop at the old corner" offers to the juvenile public. Mr. Fenn has not only created imaginary conversations between the feathered tribes, but he makes them do the most comical, clever impossibilities. And we note this book as one of the steps towards the class that delighted our childhood; there is no fear of the "young ones" expecting a swallow to come down and pick a thorn out of a dog's nose, even if the dog (according to the evidence of Cock Robin) is quite "safe."

We believe all our young friends remember

a very amusing book, by Mrs. Margaret Norris, called "A Week by Themselves," and they will be pleased to discover WHAT BECAME OF TOMMY. We do not intend to divulge the secret; let them find it out. Messrs. Griffith and Farran confided the illustrations of this interesting story to Mr. Absolon, and we know how charmingly he groups children and invests them with life-like interest. This is an exceedingly pretty gift-book for boy or girl.

OUR FAVOURITE NURSERY RHYMES, with upwards of one hundred illustrations by A. W. Bayes, T. Dalziel, and J. B. Zwecker, engraved by the Brothers Dalziel, and published by F. WARNE & Co., Bedford Street, Covent Garden, is a *réchauffé* of all the jingles, stories, and rhymes, that those who have graduated in nursery literature are familiar with. It is a stride back to our own earliest days, a positive revival of nursery nonsense, rendered most attractive by excellent paper, print, and pretty illustrations, a capital present to a large nursery, and what is no small advantage in such a neighbourhood—much more strongly bound than the generality of children's books. We quite believe that our young blooms were too much forced by the large doses of wisdom of all kinds which it was, until very lately, the practice to administer to them. But we should regret to see them given over to utter nonsense, despite the excellence of the illustrations. Is there no one who can mingle both so as to excite, in moderation, both the imagination and the reason of the rising generation? Many of those old rhymes that Mr. Warne has so tastefully revived, had a political tendency, which is now forgotten, and others a local interest, which has sunk into the oblivion of the "long ago," and are remembered only as "nursery rhymes."

Mr. Warne has also ushered in Christmas by a number of gay-coloured books—about the size of copy-books—with coloured illustrations, that will delight many a little one just starting from babyhood into childhood. These are called AUNT LOUISA'S LONDON TOY BOOKS.

There is THE RAILWAY A B C, a very clever collection of rhymes explanatory of railway movements. Indeed, we have gone over it twice ourselves.

Then there is another, for which we are indebted to "Aunt Louisa," and in which small boys will especially delight, THE GENERAL'S PROGRESS; and yet another, which ought, we think, to have been PLUM-PUDDING, but which is only APPLE-PIE!

Aunt Louisa's Nursery Rhymes are very nicely illustrated—indeed, the illustration to TOM THE PIPER'S SON is worth the price of the book.

AUNT LOUISA has also provided some "Sunday Books" for her young friends, which are very desirable in every family; but we do not think that the beautiful story of JOSEPH AND HIS BRETHREN is as happily rendered as THE PROVERBS OF SOLOMON. In the latter, the Proverb is given, and some few words illustrate and apply the passage very happily; but the history of Joseph, as given in the Bible, is so full of beauty and pathos, that to touch it is to tarnish—it is best as it is in Sacred Writ.

Mr. Warne has also published a number of PICTURE TOY BOOKS. These are so varied that there is abundant scope for choice; whilst mammas will be still more pleased with a very pretty PRIMER. We venture to suggest that it ought to be bound in linen.

PATIENT HENRY: a Book for Boys. With illustrations. (FREDERIC WARNE & Co.) "Patient Henry" is a story that will interest boys and girls, either or both. The hero's patience

under suffering is described with tenderness and simplicity, such as may give more pleasure, perhaps, to girls than to boys. The book cannot fail to be a favourite in every household where it may find shelter. We must say, however, that the story deserves to be better illustrated.

ELLEN MONTGOMERY'S BOOKSHELF. (GEORGE ROUTLEDGE & Sons.) It is sufficient to say that this tale is by the author of "The Wide Wide World" to insure its popularity. Miss Wetherell has long been an established favourite. Never was a volume more closely filled than "Ellen Montgomery's Bookshelf." Its interest may not be so varied as that of the "Wide Wide World," and there is much repetition in some of the dialogues; but that does not interfere with the interest of the principal incidents. The book will not be the "least" in the affections of many a fair girl who will find a prominent position for it on her bookshelf.

BALDERS COURT; OR, HOLIDAY TIMES. By the Rev. H. C. Adams. (GEORGE ROUTLEDGE & Sons.) "Balders Court," we are told, was, or is, a large rambling pile of building, the chief part of which was Elizabethan in style; the deep bay windows, ponderous pillars, and multitudinous galleries, gave it a very picturesque appearance from without, and its long galleries and passages afforded the children a famous playground in cold or wet weather. In this fine old residence a number of children, while spending their Christmas holidays, prevailed on the master of the household to tell them some stories; these are ten in number, and very varied and pleasant they are. There is nothing new in the plan of threading tales in this manner, and yet it is one of the surest ways of making a thoroughly enjoyable book for the young. The variety is sure to draw forth their different tastes, and elicit a diversity of opinions; reasons are given why this tale is preferred to the other; and if one likes this best, another prefers that; and so the volume becomes a favourite for some one or more reasons with the household.

RONALD'S REASON; OR, THE LITTLE CRIPPLE. By Mrs. S. C. Hall. Published by PARTRIDGE, Paternoster Row. This is one of good Mr. Smithies's books for the young. It is a cheap little volume, very charmingly illustrated. The wood engravings are so good as really to make one wonder how it can be produced for a shilling.

There are two "Annuals": one, published by ROUTLEDGE, is entitled "EVERY BOY'S ANNUAL." It is a pretty, pleasant, and attractive book. The title will sufficiently convey an idea of the contents. Good artists have co-operated with good authors, and both have been judiciously directed. There is a sensible blending of the amusing and instructive: even "dry" matters, when they are treated, are made seductive; and the tales and incidents are often interesting lessons. The book, therefore, cannot fail to be a welcome gift to all boys at Christmas.

The other is "BEETON'S ANNUAL," published by WARNE & Co. This also is a very attractive volume. Here, however, we have coloured prints as well as woodcuts, and certainly a more brilliant host of artists and authors. The volume consists of stories mainly, if not exclusively; but the subjects are so selected as to convey information, and that in a manner which cannot fail to have effect; for of a surety every one of them will be thoroughly read by the young people for whom they are intended.

FINIS.

27 FEB 66

VIRTUE AND CO., PRINTERS, CITY ROAD, LONDON.

## RIVAL MUSEUMS.

THE BRITISH MUSEUM AND THE MUSEUM AT SOUTH KENSINGTON.

"New lamps for old ones," was the attractive cry of Aladdin's pretended uncle when he so cunningly deprived him of his mystic treasure. If we find there suddenly starts up "a new light," purporting to be far superior to the old ones, which have been steadily useful to us very long, may we not reasonably question its claims, and before we quite put our old lamp out, test the real value of the new one, without being at once dazzled by its polished brass?

There must be very few persons who have not felt some pleasurable gratification, or obtained some useful knowledge, from visits to the British Museum. It appeals to all tastes, and can instruct all students by its vast and varied contents. This can only be tested by experience. The general visitor in walking through its galleries may leave them with a somewhat confused idea of a great gathering of rare and curious objects. It is only when the student goes beyond the surface, and finds how complete this great gathering is in all its most minute requirements, that he feels proud of the National collection, and grateful for its possession.

But a rival, under a specious pretence of being something else, has been gradually increasing in importance, year by year, until the public is called upon to pay the heavy expenses of two collections, and is assured that the old collection is comparatively deserted by the public, while the new one enjoys a much larger share of its patronage. It has been said that anything may be proved by figures, and this assertion is no denial of the apothegm. The rules and usages of the two establishments are widely different. The British Museum is only open three days in the week, and never in the evening, when the labouring classes have most time to visit it. Children are rigidly excluded, which keeps the working classes often away. In the winter it is dreary and dismal enough. South Kensington is accessible every day, and is open till ten at night; well lighted and decorated rooms await all comers, and so anxious were its rulers to obtain them, that originally no one was hindered from passing the turn-tables that so unerringly counted visitors; children of six or eight years of age were allowed to drag in others younger, until their presence became a positive nuisance; but squalid as they often were, they had all the value here of voters at an election, and very good use has been made of the sum total obtained by such means.

There must also be remembered another, and probably the greatest source of attraction, and that is the picture galleries, which are always most crowded. Here the rivalry ceases, for even the stuffed monkeys of the British Museum cannot compete with them. The ruling powers at South Kensington (as they have christened their locality, which was, and is, Brompton Park, and Brompton only) know this full well, and a system of clever "conveyancing" has given them pictures from the National collection that ought never to have been removed, and even the Cartoons from a gallery built expressly for them at Hampton Court.

There can be little doubt that the British Museum suffers by the natural tendency of all old institutions to be eternally ruled by its old laws, and to be impatient of all new ones. It is under very peculiar management, and to argue with the directors is about as likely to convince them and pro-

duce reform, as it is to argue with the papacy in Rome. Its higher class officers too, who formerly worked out the behests of the great invisible powers, were often obstructive, and strongly opposed to all modern improvements. When it was proposed to open the collections on great holidays, the principal antagonist to the measure was found in the person of the chief director, who conjured up visions of rifled cases, smashed vases, and broken-nosed marbles, as the certain result of admitting holiday visitors. The collection might be opened in the morning perfect, to be closed in the afternoon a mass of fragmentary ruin! It was, however, thus opened; the result was, a most enormous crowd of visitors, all certainly from the working and lower classes; a day of great fear and trembling for the old director and the few who thought with him; and a large accumulation of dust on the cases and statues from the thousands of visitors, who left no worse record of their visit behind them. Not a work was injured, not a square of glass broken; and London has had a wholesome holiday sight for its visitors and inhabitants ever since.

In many other instances, the ruling powers in Great Russell Street have been obstructive rather than progressive. Hence they have given foot-hold and ultimate power to a formidable rival at South Kensington. As the public have to pay for all, and we have recently had a House of Commons utterly regardless of public expenditure, it becomes necessary that the general public should begin to think for themselves, and not be hoodwinked by any pretensions, however plausible, that dip hands so deeply into the treasury. As we have already established a National Museum, which, however unfortunately ruled by effete routine, is at least honest in its pretension, and has done its work well for ourselves and our fathers before us, we may inquire why we are to create and pay for an unnecessary rival, that has originated under different pretences?

When it was proposed that a museum should be attached to the Schools of Design, the object then clearly intended was that something like the Ceramic Museum at Sévres should be formed, and that the collection should be simply one of *reference for the workman*. Now, we ask any one to walk through the collection, and judge for himself how far this has been carried out. On entering from the road we pass through a long gallery, where only these legitimate works are to be found; but so very ill-selected and incomplete, and thrown together in such wild confusion, that it is evidently looked upon as a lumber-store, and despised by those who have used it as a shoeing-horn to other matters. The interests of the genuine workmen have been neglected in the formation of the Museum, that a gorgeous display might be made of expensive and showy china, enamels, bronzes, &c., that attract other classes, and secure the votes of *dilettante* members of the House of Commons. We have nothing to say against the works of manufacture from Sévres, Dresden, and elsewhere, that fill the cases in the principal saloon; they are all beautiful, and really useful to the student in ceramic Art. This is the true and legitimate mode of forming such a museum. But what shall we say when twenty times the price of any one of these works is given for some mere curiosity prized at a fancy value, and utterly useless as a work of study or reference? We will take the most glaring instance, the small collection of Henri II. ware. There

we find the following, with their prices attached:—

|                            |        |
|----------------------------|--------|
| Circular plateau . . . . . | £140   |
| Small tazza . . . . .      | 180    |
| Tazza and cover . . . . .  | 450    |
| Small saltcellar . . . . . | 300    |
| Candlestick . . . . .      | 750    |
|                            | £1,820 |

This large sum has been spent in the purchase of five small earthenware objects, that might be all comfortably packed in a hat-box! But it is not this we should object to, if it could be shown that so serious a sum was well spent in what would be useful. These, however, are mere ceramic curiosities *teaching nothing*, and the large sum of money they have cost might be obviously spent upon much better and more useful objects. This is not a mere assertion, but is a truth supported and enforced by the Brompton managers themselves. Look to the prices attached to the finest works of modern ceramics, and then it will be seen that a large number of admirable specimens, enough to fill many cases with really useful *reference* works, might have been purchased for the cost of these five pieces of old ware, whose *proper locality is the British Museum*.

The same may be said of the so-called "Raffaello ware"—plates and dishes. What possible use could any manufacturer make of them? would any student who was about to enter a potter's workshop ever think of wasting his time over them? They are curious and rare, and the modern rage for collecting ceramics has given them a fictitious value; but they are crude and offensive in colour, and works to be avoided rather than imitated. These again should be sent as proper additions to the mediæval department of antiquities in the British Museum, where the public already possess some fifty specimens. That being the case, we may surely ask, why they were bought for this new museum at all, particularly at the "fancy prices" which some few moneyed collectors have artificially raised? To make our statement more clear, we will quote the plate purchased at the Bernal sale (No. 1848 of that collection), sold but a few years before at the Stowe sale for £4, and bought by Mr. Bernal for £5. For this £120 was actually given by the Kensington, or Brompton, directors. It is certainly curious as representing an artist painting one of these plates, but it is otherwise perfectly simple in form, void of all ornament, and without any claim whatever to admission in a museum purporting to be established *solely for the working student*.

When we examine the cases holding the bronze works and enamels, we shall see little else but reckless and useless expenditure. What use to the practical workmen of the present day is the reliquary purchased recently at the sale of Prince Soltykoff's collection in Paris for the enormous sum of £2,142? It is never likely to be reproduced, nor to aid in the reproduction of any new work. The managers here seem to revel in "venerable" relics of an utterly useless order. We have from the same collection an enamelled crozier, at the price of £413; an altar cross, price £350; and a "retable," or folding altar picture, price £342! We will here for once put aside the question of the real value of these things, and allow that they are fully worth what they have cost, yet we shall continue to argue that *this is not the place for them*. Old spoons at £8 each may be also seriously objected to; so may a spoon and fork which cost us £42 at the Pourtales sale; but perhaps the



most absurd purchase of all is a gold coin of Philip of Valois at the price of £12. Surely such things are utterly useless here.

Among the cups we find one, formed from a cocoa-nut mounted in silver, that has been purchased for the large sum of £40 10s.; another, with still less to recommend it, cost £50; but the most absurd purchase of all is a silver dish with the story of Androcles and the Lion embossed on its surface, most miserably bad in design and execution, and surrounded by a border of hideous foliage. This work can only be dated as "early eighteenth century," and has cost us £42. The purchase is utterly indefensible; it can teach nothing, except *what to avoid*, and should be consigned to "the chamber of horrors" once established in this building for the reception of articles of "terrible" bad manufacture.

Let us again call to mind that this is a museum existing only on the plea of being a collection for the use of students in Art-manufacture. Of what use to them can those hideous Spanish terra-cottas be, that represent the Saviour and various saints in the most repulsive style? The Saviour is upon the cross, covered with blood and bruises; His knees are bared of flesh, which is blackened round the bones. Is such a figure here to be studied for reproduction? Is it not rather an eye-sore and an offence to a rightly-constituted mind? Less disgusting, but more absurd and useless, is another figure of the Saviour bearing His cross, in a magnificent flowered dress of green and gold, a work of modern date, for which we have had to pay £31 11s. 6d. In close vicinity are some small figures of mounted negroes, dressed in silks like children's dolls, bought for £14 each; and near them is the renowned "hurdy-gurdy" which attracted the notice of the House of Commons when more money for such trash was asked for last session; this little addition to our stock cost £8. Considering other prices, it is lucky for us it was not £80.

We object to the purchase of many of these "curiosities" as utterly useless or totally out of place here, and hitherto nothing more than this has been done; but in a museum of such a nature the principle might be carried farther. Of what use was the purchase of Donatello's small mirror-case at the price of £600, when casts in bronze are to be obtained at £3 and £4 each, particularly as the latter serve every useful purpose, and are more pleasant to the eye than the original.

It would only weary the reader to point out "the Wardour Street branch" of the establishment, the galleries of old furniture and old iron, and pick out all the real curiosities to be found there. We will merely point to one, a kite-shaped shield made for some Florentine tournament, with nothing on it but a grim griffin, which we have obtained at a cost of £40. Such are "the bargains" to be found in every corner by any who may search. We tire over it.

How much of all this gathering properly belongs here, how much would be more properly placed in the British Museum, and how large a part is an improper purchase altogether, let any candid visitor judge. We would gladly hail the formation of a good Museum of Decorative and Manufacturing Art, but it is evident that this museum is rapidly forgetting its origin and use, and is becoming a serious tax upon the country for the purchase of very expensive curiosities which have no right to a resting-place under its roof.

Let us now turn to the British Museum,

and see what that establishment does for us in the way of profitable instruction. A glance on the surface of this collection will show its value; but it requires a deeper and more critical examination to fully understand its true worth. The contrast, in appearance, is great between such collections and the national collections at the Louvre, and elsewhere abroad, where they more fully understand the good effect produced by proper display. In our Museum we may find hundreds of specimens of minor antiquities—Egyptian particularly—crammed, one upon the other, in common cases, giving an impression to ordinary visitors that the whole is not worth £5, looking as it does on a par with the stock of a cheap curiosity shop. Were the contents of such a case sent to the Louvre, each article would be mounted on its satin-wood pedestal, arranged with a few others in an ornamental group, and placed on a velvet-covered shelf, in an ebony brass-bound cabinet. Everything there is arranged to give a sense of its value; while in the British Museum it seems to be a determined persistence to detract from the apparent value of every article exhibited as much as possible. Want of space is the excuse for all this; but considering how much there is stowed away in drawers, and never seen by the public, it might be an advantage to stow away a little more, and let us see what we do see properly. Perhaps in no other country than England could so monstrous an excrescence have been affixed to a public building as the glazed sheds that block the portico. It is as if we desired to proclaim to all the world our utter disregard of correct taste, or proper appreciation of Fine Art.

The Art-history of the whole world is as perfectly represented in the great gatherings of our Museum, as in any other existing. Beginning with ancient Egypt, it includes Assyrian and early Eastern Art; then we have the earliest, as well as the finest, works of Greece and Rome. We fail, certainly, in mediæval specimens: here the collection is weak; it is, unfortunately, only recently that attention is paid to this necessary branch of a great national collection. And the rise of the Kensington collection has diverted public money into a new channel—bringing there what should more properly have gone to Great Russell Street.

The student who wants genuine and fine specimens of ornamental Art, will procure an abundance at the British Museum. Nowhere is there a more perfect and exquisite collection of Greek vases; they have been selected with the utmost care; not only are they beautiful in contour and decoration, but of historic or literary interest from the subjects painted on their surfaces. The elegant thought and free-hand drawing in these designs is sometimes marvellous in its perfection. That noble bequest, known as "The Temple Collection," shows that the most fastidious taste has been employed in its formation. All things in it are the best of their kind. The bronzes of Siris are also unrivalled. Payne Knight secured some admirable statuettes, to which additions have lately been made at the Pourtales sale, in Paris.

It is unnecessary to do more than allude to the bassi-relievi and statuary here. The sculptures from the Parthenon are of higher artistic value than any marbles in the vast collection of the Vatican. It will scarcely be credited that it was once seriously proposed that a selection of the best of these and other works in the National collection, should be made, in

order to be carried from thence to South Kensington. So monstrous a proposition, made in the full intoxication of fancied power, shows the great public danger of supporting rival establishments.

It cannot be denied that the British Museum labours under the difficulty of an antique mismanagement. Its ruling power is centered in a Board of Trustees, and the constitution of that board is an obstruction to progress. They are all, doubtless, very excellent gentlemen in their way; they are simply misplaced, and help to nullify the best work of their own subordinate officers. The composition of this board is a curiosity in itself. Let us examine it. The members amount to the large number of 47; but of these one half (23) are members by virtue of certain offices they hold, not by any fitness, natural or acquired, for their places. To them we must add equally inefficient persons, nine in number, who merely sit as trustees for the Sloane, Cotton, and other families, supposed to still require a representative among them. This reduces the elected members to 15, and as their election depends upon the rest, the nature of their claims is often exceedingly visionary. The *ex-officio* trustees exhibit as curious a mixture as the cattle in Noah's ark. Here we have the Archbishop of Canterbury and the First Lord of the Admiralty, the Bishop of London and the President of the College of Physicians, mixed up with "family trustees" and "elected trustees" of the most opposite tastes and acquirements. Is it to be wondered at that mismanagement ensues? It has with truth been said, it is no discredit to the prelates, noblemen, and gentlemen who figure in this list, that they have no taste or feeling for certain branches of art, or archaeology, brought before their notice. They are all more or less eminent in some way or other; are men of high positions; but we fail to understand what are the qualifications which have induced the Government to appoint to a trust of so responsible a nature, persons not only not adapted to discharge its duties, by education, by taste, or by scientific or antiquarian knowledge, but positively disqualified by the important offices they hold, or by other engagements. What mischief these gentlemen have done, and may do again, is best illustrated by their conduct in 1854, when the collection of Anglo-Saxon antiquities, known as "The Faussett Collection," was offered to them for the ridiculously low price of £500. It was a collection unique in its nature, particularly desirable in a British Museum that was singularly wanting in British examples, and one which its officers were particularly anxious to secure. It was refused by the trustees. The Society of Antiquaries, the various archaeological societies, and the best known antiquaries, combined to enlighten these gentlemen by explaining its value in a petition, and appending their signatures. The trustees were irate—they were "not to be dictated to"—refused all further negotiations; and the best opportunity that ever happened, or can happen, of filling the now empty shelves of native antiquities was culpably lost for ever. So great a public disgrace, so great a proof of incapacity, has never attached to any similar body.

The Kensington rulers are "wiser in their generation." They have courted popularity, and improved upon what they have obtained, by offering a luxurious lounge to idlers in rooms richly-decorated, and saloons resplendent with painting and gilding. In fact, the collection in its best part is almost secondary to its gaudy sur-



roundings. Here, again, is a great and unnecessary waste of public money, which might be much better bestowed on ordinary specimens of mechanical Art more useful to the students who belong to this establishment, and for whose benefit alone this museum is supposed to be founded and kept up.

The remedy for all this is simple and practical; but being so, it is almost certain not to be adopted. Let the Kensington Museum take its due and proper position as a Museum of Industrial Art; such a collection as our workmen may refer to for imitation or avoidance; or to study what other nations are doing in the mechanical arts that make their chief trade. Let us have, for instance, the varieties of clays, and the variety of works made from them by different nations, for we should not forget that the wealth of a country depends upon its useful, rather than its luxurious, works. The rough pottery of Holland supplied the whole world with "Delft-ware," and greatly enriched the country of its manufacture; but the Staffordshire potters, with Wedgwood at their head, gave the death-blow to this coarse and profitable trade by producing pottery as cheap for ordinary use, and much superior. It was by the study of clays, and the chemistry of the potter's art, that all this was done; but we find no materials for such study here. The expensive curiosities and antiques brought together are useless for that purpose. Byzantine reliquaries at £2,000 cost, and earthenware candlesticks at £750, are utterly worthless here. All these things should be at once sent to the British Museum, where they are really wanted to perfect the National collection—miserably meagre in this department; and in future the Kensington purchases should be restricted to "ORNAMENTAL ART IN CONNECTION WITH MANUFACTURES," upon which only it finds its claim to existence. There could be no difficulty in making it very instructive to the manufacturer and the artisan, by gathering specimens of works made, and tools used, by the different nations, in the production of the various objects of use and ornament which give them celebrity: in fact, such a "dissection" of each manufacture as we find in the Chemistry of Food Department of this very building, or the series of models and objects in the Educational Department. It would be only a work of time to collect marbles, woods, and clays, used by all nations in their Art-manufactures, and it would be time well spent. We should possess means of large comparison and improvement by such gatherings, and very many objects not a little curious for the general public to examine, and be instructed thereby. We would desire to rival the Ceramic Museum at Sèvres, by the variety of pottery of all ages and times gathered here; and in collecting, we would not despise the humblest specimen of what may be a large and profitable national trade. We would have clays, glazes, and all details of each manufacture represented by absolute example. Much of this would be attended with very small expenditure, and many objects would be gladly given by manufacturers for general study. Abundance of room might be found by sending to our great National collection the contents of the "curiosity" cases. But before any liberality of this kind be shown to the British Museum, a revision of its laws, and some change in its rulers, are absolutely necessary. It must conform more to the wants of the age, and be governed by a larger philanthropy than at present characterises it. With the public, then, or rather with the

House of Commons, the question now rests; if they do not cause it to be clearly and definitely arranged, we shall go on gradually starving and debasing our great National collection, to glorify a gaudier rival; rendering ourselves ridiculous in the eyes of Europe, and taxing ourselves with two expensive establishments, whose officers must always be costly and antagonistic.

#### FRENCH INTERNATIONAL EXHIBITION OF 1867.

This undertaking is beginning to assume a definite form, so far as relates to preliminary arrangements. An opinion has prevailed that some one of the existing buildings recently erected in Paris, as the *Palais de l'Industrie*, or the Crystal Palace, might, by certain processes of modification and extension, be made to serve the purposes of the forthcoming exhibition; but this idea has been completely laid to rest by a decree lately issued by the Imperial Commission, with the approval of the Emperor, which states that a temporary building is to be erected in the *Champ de Mars*; it will be surrounded by a park, intended for living animals and plants, as well as objects too large or unfit for exhibition in the interior of the edifice. Some of the regulations announced require special notice; for example, a committee will at once be appointed to make the exhibition, its objects, and official rules, thoroughly known throughout the provinces of the empire; to furnish, by the end of the month of October in the present year, a list of the principal artists, agriculturists, and manufacturers, whose aid would serve the exhibition; to induce preliminary local exhibitions of agricultural products in each department; to form a commission consisting of scientific men, agriculturists, manufacturers, foremen, and other persons, to study these exhibitions, and report on the use which may be made of the information thus obtained; to arrange for the collection of funds for aiding the working classes in visiting the exhibition; and for the publication of the reports mentioned above. It is thus evident that no pains will be spared to make the display of 1867 one of universal interest and utility.

The classification of works and objects contributed differs considerably from that of former exhibitions; it is divided into ten groups and ninety-five classes. The first group comprises the Fine Arts. The second group consists of the materials and applications of the liberal arts, including printing, stationery, industrial art, photography, music, medical, mathematical, and surgical instruments, maps, geographical and educational apparatus. The third group includes furniture, linen, paper-hangings, plaster and other ornaments, glass, porcelain, carpets, cutlery, goldsmith's work, bronzes, clocks, and watches, perfumery, small wares, &c. The fourth group comprises all objects of personal wear and decoration, together with arms, travelling equipments, and toys. The fifth group includes mining and mineralogy, and whatever productions are associated with, or arise out of, the vegetable and mineral kingdoms. The sixth group is to consist of instruments and processes of ordinary art, machinery, tools, and carriages of all kinds, saddlery, railway and telegraphic plants, maritime matters, &c. &c. In group the seventh will be found elementary substances and liquids of every description. Group the eighth comprises living products, the materials of agriculture, useful insects, fish, &c. The ninth group is assigned to horticultural products and materials; and the tenth is to include all objects having special reference to the material and moral welfare of the great mass of the population. This is a mere outline of the proposed scheme of classification, in which the Commissioners are willing, after due consideration, to make any alterations that may be suggested to them. With regard to the first section, or group, artists must bear in mind that no work of Art will be admissible if produced prior to the 1st of January, 1855.

There are several matters of detail, important to intending exhibitors, that are referred to in the decree of the Imperial Commission, but which it is unnecessary for us to point out, at least in the present stage of the proceedings; and it is probable that before this number of our Journal is in the hands of the public, further announcements will be made by the authorities which will yet more fully develop their plans for the guidance of exhibitors both native and foreign.

So far as our own country is concerned, we have every reason to know, from the various communications which have reached us, that England will not be behind in this great peaceful international struggle for pre-eminence. Our manufacturers, we confidently believe, are making, or will make, strenuous efforts to maintain the high rank they have taken in past displays of this nature, and to show that the good opinions extorted from their foreign rivals have only stimulated them to renewed exertion after still greater success.

#### ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

GLASGOW.—The Royal Association for the Promotion of the Fine Arts held its annual meeting on the 22nd of July. The report stated that during the year which had just closed, 1,547 new subscribers had been enrolled. The total number of members was 4,582, showing an increase over the previous year of 373. The committee has purchased from the recent exhibition of the Royal Scottish Academy, at a cost of £1,783 19s., thirty-one paintings, nine water-colour drawings, and one marble bust; and in addition to these paintings and other works, the committee had commissioned for distribution among the subscribers for the year just ended fifty statuettes in statuary porcelain, by Copeland, of the marble statuette after Steel's colossal statue of Sir Walter Scott. Eight engravings in illustration of Scott's "Waverley" are to be circulated among all the subscribers for the present year.

DUBLIN.—The returns, up to the date of August 1, show that 300,000 persons have visited the International Exhibition. The building, its contents, and gardens, are now not only fully completed, but are yet seen in all their freshness and beauty. Visitors are daily treated with musical entertainments of the highest order, including the bands of the different regiments now stationed in the garrison of the town, and also by the performances of some of the most distinguished organists of the day from the cathedrals at home and on the continent. The grounds attached to the Exhibition are beautifully laid out and studded with fountains, cascades, &c., which, with the tasteful arrangement of the flower-beds, give a pleasant appearance to the entrance from Harcourt Street, situated on the south side. Every country of the globe not only is represented by its exhibitions, but by the number of tourists who are daily pouring into the capital of Ireland; and from the excellent arrangements made by the executive committee to meet every exigency, the greatest satisfaction is expressed. The collection of modern sculpture, unrivalled in any former exhibition in this or any other country, has been lately further enriched by the addition of some very attractive works, including the "Drawing Girl," by Magni. It is with gratification we find that the public wants of every part of the United Kingdom have been liberally responded to by both railway and steamboat companies in the shape of cheap excursions from almost every town and village.

TENBY.—The "Welsh Memorial" of the late Prince Consort was unveiled last month in the presence of Prince Arthur, as representing the Queen. It consists of a colossal statue of the late Prince, by Mr. J. E. Thomas, standing on a pedestal eighteen feet high. The statue is placed in an elevated position on the Castle Hill, Tenby.



### ANGLO-FRENCH "SKILLED WORK" AT THE CRYSTAL PALACE.

THE desire to celebrate the fiftieth anniversary of peace between France and England having suggested to some members of our working classes an International Exhibition of skilled labour, as a signal and appropriate demonstration to mark the accomplishment of such a period, a deputation of English workmen proceeded to Paris to invite the co-operation of the working classes of Paris. The deputation was received with much enthusiasm, and an influential committee was at once formed to give effect to the proposal. The project was taken up by the public journals both of England and France; the authorities of the Society of Arts and South Kensington promised their countenance and aid, and there is a highly respectable list of guarantors, who are responsible for a sum amounting to more than eight hundred pounds. Thus every circumstance considered, such an exhibition ought to be a success. The gallery was opened to the public on the 7th of August, but there was as yet a conspicuous absence of French articles, and this is perhaps not without reason, for most of the skilled workmen in France are engrossed by the Great Exhibition of 1867, and among ourselves there are at this time many circumstances adverse to such a project; but as it was proposed to solicit articles on loan for exhibition, this resource might supply a most attractive feature to the collection in default of a deficiency of recent productions. The local exhibitions of skilled work that have recently risen into notice cannot fail to militate against a movement of this kind, as there are hundreds of cunning hands at work on objects of beauty and curiosity, which the producers prefer to reserve for their own district gathering. In what may be called an International Exhibition, the reception, however, of many of the classes of contributions that are admitted into local exhibitions is especially to be deprecated.

The term "skilled work" should be interpreted with a discrimination equally jealous of what it is, and of what it is not. The authorities of the Crystal Palace have conceded an ample space for this exhibition, and it would be popular and successful not less with a considerable proportion of works lent, than with a catalogue of productions entirely new, should it be found that similar recent occasions have temporarily exhausted the articles which workmen have had opportunities of executing on their own account. Loan exhibitions have been deservedly successful, and there are in the possession of private individuals innumerable objects which would give great and varied interest to such an assemblage. The space that has been allowed is an extensive portion of the gallery, in a line with, but beyond, the Picture Gallery; and of the classes of products received, the useful articles outnumber the beauties of the collection. We have remarked that the French contributions are not numerous, although, perhaps, a large assortment of what our neighbours themselves call *articles de Paris* might have been expected; but in order that these should be interesting they should be *novelties*; it is presumed, however, that these are reserved for the great occasion of 1867. The announcement of the plan must have been industriously and extensively circulated, for every imaginable human want in the direction of domestic usefulness and luxury can here be found.

Considering the auspices under which this exhibition has been originated and matured, we are justified in expecting a display beyond those of ordinary occasions. But the means and opportunities of workmen are so limited, that if the exhibition was to be strictly a show of the products of the craftsmen themselves, it could not be supposed that the scale of their labours would equal that of their employers. There are, however, distributed throughout the gallery numerous examples of laborious ingenuity not to be surpassed in their respective classes. Some of the foreign carved work possesses rare merit; there are two tanks for flowers in a carved framework of walnut wood, of which the designs, all

in high relief, consist of birds, branches of trees, and foliage. In the same category are two cheval glasses supported between pillars of drawers, whereon are carved, wherever space for panels occurs, groups of nude Albano-like children, some occupied as hunters, others as bird catchers, &c. A carved gun-case (312), with two side figures, by Messrs. Ribacellier and Co., is a work of much artistic taste. The figure and relief carving in walnut is as highly finished as any work in that material can be. There is also a Gothic cabinet of extraordinary richness, exhibited by the same firm; an oak library chair (284), of beautiful design, by John Allen; a flower-stand (297), Victor and Edward Wirth; a tea-caddy, in white wood, by Baylis; and in the same department of enriched furniture, cabinets, writing-desks, liqueur cases, wardrobes, book-cases, billiard tables, &c., all of excellent construction. There is a small show of sculptural works, among which is conspicuous a marble bust of the Virgin, in alto-relievo, of much beauty (475), by James Forsyth; and near this are examples of photo-sculpture, or busts, worked out from photographs—but these are very hard in execution—besides groups and figures after ancient and modern sculptors. The lamps of Madame Moreau are distinguished by beauty of design and elegance of ornamentation. Some of the models of engines will be much admired;—one of these, by Messrs. Maudslay's workmen, is valued at £2,000—with many other engines of various make, by different engineers, and these are works wherein English artisans surpass all others. The examples generally are remarkable for some excellence of embellishment or construction, and this even is carried into articles of every-day utility in cutlery, tools, leather-work, iron-work, embossing, chasing, jewellery, porcelain, glass, &c. The stained imitations of satin and other woods, executed by the Belgrave Furniture Company, are more successful than any grain-painting we have ever seen; and there are also painted enrichments of oak and other panelling by Lovegrove, much in advance of what is commonly practised in this department. As a labour of love Mr. Phillips' Golden Eagle is one of the most remarkable imitations of animated nature that has ever been produced. It is here, and although already known to the public its construction can never be considered without admiration, every feather in the living bird having been exactly copied in brass or copper with a lightness so extraordinary that the whole resembles natural plumage. Much attention will be drawn to a beautiful model of the *Alexandra*, the "clipper steamer," which was built to run the American blockade, but was purchased by our Government, to prevent further complication between the two countries. The vessel is now plying between London and Gravesend, the first instalment, it is said, of a class of river-boats in all things superior to those that have been hitherto employed in the navigation of the Thames. The models of shipping are, as usual in such exhibitions, numerous; and there are some minutely finished field and ship guns, of which a new pattern breach-loader, by a maker named Gardner, will doubtless interest a certain section of visitors. Some of the jewellery designs of J. B. Louis Laine are extremely chaste; others will meet the eccentric taste of our mercantile neighbours—one especially, a brooch in which are embodied the attributes of the turf, a horse's fore-leg entwined with a whip, a jockey-cap, and a pair of stirrups. If these designs are shown in execution there will be bracelets, brooches, stomachers—classic, renaissance, and rococo—of great value, in diamonds, rubies, pearls, and emeralds. The list of the Paris Committee would lead us to augur a brilliant contribution of French products, as it presents the names of twenty influential persons, among whom are the editors of the *Siecle*, *Le Temps*, *L'Association*, *L'Avenir National*, and *L'Economiste Francais*, besides efficient representatives of engineering, engraving, bronzing, cabinet making, metal casting, &c. Under such auspices, and with conditions so favourable, the collection ought to be attractive, and this we hope to be able to say of it when it is fittingly displayed.

### PEVENSEY BAY, FROM CROWHURST PARK.

J. M. W. Turner, R.A., Painter. W. B. Cooke, Engraver.

AMONG the numerous examples of pleasant landscape scenery in Sussex, it would be difficult to find one more inviting than this view from Crowhurst Park, between Battle and Hastings. The mansion stands, as the engraving shows it, on ground of very considerable elevation, looking down on a wide extent of richly-cultivated and well-timbered country, more or less undulating, and interspersed with picturesque villages, beyond which is Pevensey Bay, backed by the lofty Downs whereof Beachy Head is the extreme point, at a distance of about fourteen miles "as the crow flies." No engraving, even from a picture painted by Turner, can convey an adequate idea of the beauty of the scenery; and from the simple fact that it possesses no striking object, or series of objects, to arrest the eye; whatever it has in this way is lost in the distance, or swallowed up, so to speak, by its surroundings. All beyond the brow of the hill which forms the foreground, is a vast chequered mass of woods and fields, and patches of homely dwellings guarded, as it were, by the village church. And yet Turner, with the skill that was habitual to him, has given great pictorial interest to his work, by the manner in which the accessories are introduced, especially the group of light, feathery trees, in the middle distance, which fill up what otherwise would have been a comparatively blank space, while they help to throw back the whole tract of country beyond. The sky, too, is finely rendered in the variety of forms given to the clouds, and in gradation of colour, some silvery grey, others of deeper tone.

No one who now looks upon this extent of landscape scenery, characterised by all the attributes of peaceful civilisation, would suppose that it was once a thriving commercial locality, and of sufficient importance to attract the feet of invading armies. Pevensey, now an insignificant village, was, in the earlier part of the history of our country, one of the chief ports for communication with France and Flanders. Earl Godwin, with his son Harold, then in rebellion against their king, Edward the Confessor, attacked Pevensey in 1043, taking and destroying many ships. Sweyn, eldest son of Godwin, entered the port with eight vessels, on his return to England, after being compelled to fly the country after his abduction of the Abbess of Leominster; and it was in Pevensey Bay that William of Normandy landed with his army, and then marched to Hastings to fight the battle which gave him the crown of England. Down to the time of Henry III. the port was still open to vessels, but from that period it rapidly fell into disuse, in consequence of the withdrawal of the sea.

Pevensey, in its flourishing days, was defended by a castle of great strength, which existed as a fortress even so late as the reign of Elizabeth. Odo, Bishop of Bayeux, took refuge here, when the garrison withstood a siege by the army of William Rufus, and capitulated only when supplies of provisions failed. Stephen attacked it in person, but met with so gallant a reception from Gilbert, Earl of Clare, that he abandoned the attempt to take it. In 1265, Simon Montfort, son of the celebrated Earl of Leicester, vainly endeavoured to get possession of the fortress; and in 1399 Lady Jane Pelham, wife of Sir John Pelham, successfully defended it for the Duke of Lancaster against the partisans of the deposed king, Richard II.



# THE ART-JOURNAL ADVERTISER.

No. 319.

LONDON: JANUARY,

1865.

## PICTURE GALLERY, CRYSTAL PALACE.

The Gallery at the Crystal Palace is open throughout the year for the RECEPTION of

### PICTURES AND DRAWINGS.

The Exhibition is NOW OPEN for the SALE of PICTURES, and purchasers have the advantage of selecting from 1,500 guaranteed pictures by the best Masters of the English, French, Italian, Dutch, and German Schools.

For terms and particulars apply to Mr. C. W. Wane, Superintendent of the Gallery.

\* The Collection in the PRIVATE GALLERY includes an Episode of the BATTLE of WATERLOO, GARIBALDI WOUNDED AT ASPROMONTE (kindly lent by General Garibaldi), BLACK THURSDAY IN AUSTRALIA, &c. The Directors will be happy to receive offers from any Art Patron willing to lend his Collection.

### SOCIETY OF PAINTERS IN WATER-COLOURS.

—THE ANNUAL WINTER EXHIBITION OF SKETCHES AND STUDIES, by the Members, is NOW OPEN, at their Gallery, 5, Pall Mall East. Nine till dusk. Admission 1s.

GEORGE A. FRIPP, Secretary.

THE GALLERY of the INSTITUTE of PAINTERS in WATER COLOURS, 53, Pall Mall (near St. James's Palace), is NOW OPEN as a WINTER EXHIBITION of high-class modern OIL PICTURES. Open from 10 to 5. Admission 1s. Catalogue 6d.

### ANCIENT and DECEASED BRITISH ARTISTS.

COX'S BRITISH GALLERY OF ART, 57, Pall Mall (opposite Marlborough House), established for the sale of high-class Pictures on commission. The Gallery now contains many important Works by Ancient and Deceased British Artists, also a Noble Work by SIR EDWIN LANDSEER, R.A. May be viewed daily from Ten o'clock till dusk.

WINTER EXHIBITION, 120, PALL MALL.—THE TWELFTH ANNUAL EXHIBITION of CABINET PICTURES by living British Artists is now OPEN from 10 A.M. to 5 P.M. Admission 1s. Catalogue 6d.

### NOTICE TO ARTISTS.

PERMANENT LOCAL ART-GALLERY,  
ATHENÆUM, BIRMINGHAM.

THIS EXHIBITION will OPEN February 2nd, and all Pictures must be sent in (on approval) as soon after the 20th of DECEMBER as possible (carriage paid), each Picture to be received direct from the Artist, addressed to the Hon. Secretary, and no Picture will be admitted from any Dealer, public or private.

T. W. BRADLEY, Hon. Sec.

September 22nd, 1864.

### BRISTOL FINE ARTS ACADEMY, QUEEN'S ROAD, CLIFTON.

THE ANNUAL EXHIBITION of the WORKS of LIVING ARTISTS will open on TUESDAY, the 6th of APRIL, 1865.

Mr. GREEN, of 14, Charles Street, Middlesex Hospital, London, is instructed to receive Works of Art intended for this Exhibition as late as March 15th.

W. M. BAILLIE, Honorary Secretary.

## Society for the Encouragement of the Fine Arts.

### PRESIDENT.

The Rt. Hon. Viscount STRATFORD DE REDCLIFFE, G.C.B.

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PERCY W. DOYLE, Esq., C.B.

F. Y. HURSTON, Esq., President of Society of British Artists.

The SEVENTH SESSION will commence on the 12th of January, 1865, with a Conversazione. A programme of the Conversations and Lectures, which extend to the end of the month of June, will be forwarded on application. Annual Subscription, One Guinea; Entrance Fee, One Guinea; Life Subscription, Ten Guineas.

(By Order.)

HENRY OTTLEY, Hon. Sec.

Society's Rooms, 9, Conduit Street, W., Dec. 1864.

## BURNET ON PAINTING.

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### TESTIMONIALS

FROM MEMBERS AND ASSOCIATE MEMBERS OF THE ROYAL ACADEMY, AND SOCIETY OF WATER-COLOUR PAINTERS.

Royal Academy, W.C.

November 21st, 1861.

GENTLEMEN.—As far as I have yet had the opportunity of trying the Colours you have done me the favour of sending me, I am of opinion that they afford a very satisfactory proof of the advantage of your new system of Grinding Colours by Machinery. All painters must agree that the quality of depth and brilliancy in Colours are greatly enhanced by good and sufficient grinding.

I am, Gentlemen,

Your most obedient Servant,

MESSRS. G. ROWNEY & CO. CHAS. LANDSEER, R.A.

Kent Villa, Lansdowne Road, Notting Hill,

December 4th, 1861.

Mr. E. M. WARD, R.A., has tried the Colours ground by machinery sent to him by Messrs. Rowney, and has much pleasure in expressing his entire approbation of the quality of them in every respect: the Indian Red and other Colours, generally coarse under the ordinary grinding, seem to him to have more especially benefited by the process.

19, New Millman Street,

December 16th, 1861.

GENTLEMEN.—I have tried those Colours you kindly sent me, and beg to state that I find them excellent, both in brilliancy and working, which proves the truth of your statement—that they are manufactured in a very superior manner.

Gentlemen,

I remain your obliged Servant,

TO MESSRS. ROWNEY. ABRAHAM COOPER, R.A.

Walton-on-Thames,

November 28th, 1861.

GENTLEMEN.—I am really much obliged by the receipt of a packet of Colours which you so kindly sent me on Friday last. I have tried them, and can conscientiously express my entire satisfaction with them. The excellence of the grinding is beyond all praise, for the fact is certain that, without extreme grinding, the beauty of every and any Colour is not brought out; to say nothing of the impossibility of painting anything requiring finish with ill-ground Colours.

I am, Gentlemen, truly yours,

MESSRS. G. ROWNEY & CO. H. LEWIS, A.R.A.

Elder House, Hampstead,

November 26th, 1861.

GENTLEMEN.—I am much obliged to you for this opportunity of trying your Colours ground on a new system. I have tested them, and found them very fine and free from grit, especially the Indian Red, a most difficult Colour to procure properly ground.

I am your obedient Servant,

MESSRS. G. ROWNEY & CO. W. C. T. DOBSON, A.R.A.

11, Upper Phillimore Gardens,

June 15th, 1862.

GENTLEMEN.—I have now given the Colours you were so good as to send me a fair trial, and can confidently speak of their very superior merits; the method of grinding by machinery has not only affected the Indian Red (so justly praised), but has caused the Cobalt Blue and Ultramarine Ash (colours so apt to be gritty) to work with astonishing ease and fluency. The Scarlet Vermilion, too, and Extract of Madder Carmine, are brought to great perfection.

Your obedient servant,

FREDERICK TAYLER.

December 20, 1862.

GENTLEMEN.—I have much pleasure in communicating to you the result of my experience with your colours. For brilliancy and purity they certainly cannot be surpassed, and as far as my present experience goes, I may also add, permanency.

W. HUNT.

To Messrs. ROWNEY, Rathbone Place, Oxford Street.

The Hill, Whiteley, Surrey,

19th August, 1864.

GENTLEMEN.—Some time since you sent me a large Box of Colours. I have had a good opportunity of trying them, and I have much pleasure in saying that they are as good as they can be. Believe me, yours very truly,

BIRKET FOSTER.

110, Adelaide Road, Haverstock Hill.

July 25th, 1863.

DEAR SIR.—For several months I have had in use the box of Colours that you sent to me. I can now state, with pleasure, that I have found them to possess all the qualities that an artist could reasonably desire.

Yours faithfully,

TO MESSRS. G. ROWNEY & CO. E. DUNCAN.

76, Newman Street,

December 23rd, 1863.

GENTLEMEN.—I have great pleasure in recommending your colours to all my artist friends, as they are unquestionably the best I ever used. The Cobalt is especially good in flat washes, which I could never accomplish with any other make than yours.

W. GOODALL.

9, Royal Crescent, Weston-Super-Mare,

2nd November, 1863.

GENTLEMEN.—I am delighted with the brilliancy and purity of the Moist Water Colours you sent me. I cannot particularise any one Colour as superior to the rest, as all are equally good.

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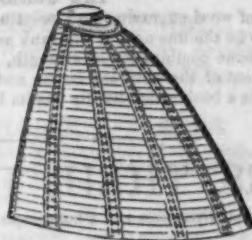
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| For the 7 years ending 1842 the surplus was | ... | £32,074 11 5   |
|---|-----|----------------|
| " 5 years " 1847                            | ... | 58,122 8 3     |
| " 5 years " 1852                            | ... | 232,061 18 4   |
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| Total                                       | ... | £1,227,228 5 3 |

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December 26th, 1864. GEORGE MORRIS, Secretary.

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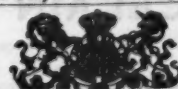
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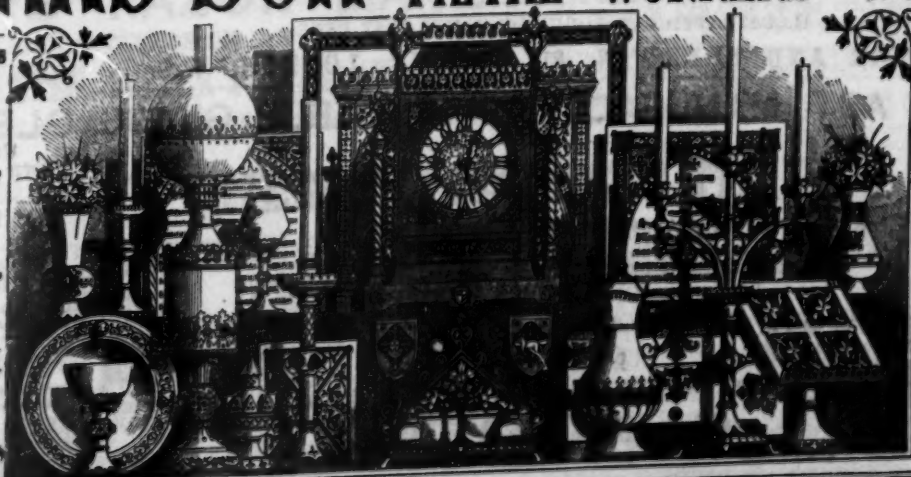
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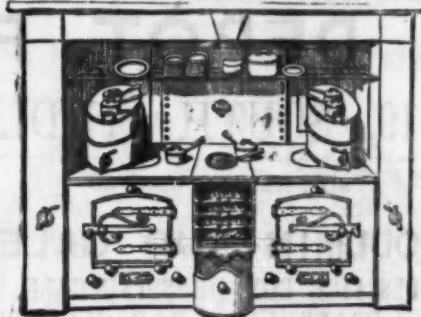
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No. 320.

LONDON: FEBRUARY,

1865.

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THE ANNUAL WINTER EXHIBITION OF SKETCHES AND STUDIES, by the Members, is NOW OPEN, at their Gallery, 4, Pall Mall East. Nine till dusk. Admission 1s.

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Royal Academy, W.C.

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GENTLEMEN,—As far as I have yet had the opportunity of trying the Colours you have done me the favour of sending me, I am of opinion that they afford a very satisfactory proof of the advantage of your new system of Grinding Colours by Machinery. All painters must agree that the qualities of depth and brilliancy in Colours are greatly enhanced by good and sufficient grinding.

I am, Gentlemen,

Your most obedient Servant,

Messrs. G. ROWNEY & Co. CHAS. LANDSEER, R.A.

Kent Villa, Lansdowne Road, Notting Hill.

December 4th, 1861.

Mr. E. M. WARD, R.A., has tried the Colours ground by machinery sent to him by Messrs. Rowney, and has much pleasure in expressing his entire approbation of the quality of them in every respect: the Indian Red and other Colours, generally coarse under the ordinary grinding, seem to him to have more especially benefited by the process.

19, New Millman Street,

December 16th, 1861.

GENTLEMEN,—I have tried those Colours you kindly sent me, and beg to state that I find them excellent, both in brilliancy and working, which proves the truth of your statement—that they are manufactured in a very superior manner.

Gentlemen,

To Messrs. ROWNEY, 1 remain your obliged Servant,

ABRAHAM COOPER, R.A.

Walton-on-Thames,

November 28th, 1861.

GENTLEMEN,—I am really much obliged by the receipt of a packet of Colours which you so kindly sent me on Friday last. I have tried them, and can conscientiously express my entire satisfaction with them. The excellence of the grinding is beyond all praise, for the fact is certain that, without extreme grinding, the beauty of every and any Colour is not brought out; to say nothing of the impossibility of painting anything requiring finish with ill-ground Colours.

I am, Gentlemen, truly yours,

Messrs. G. ROWNEY & Co. H. LEWIS, A.R.A.

Elder House, Hampstead,

November 26th, 1861.

GENTLEMEN,—I am much obliged to you for this opportunity of trying your Colours ground on a new system. I have tested them, and found them very fine and free from grit, especially the Indian Red, a most difficult Colour to procure properly ground.

I am your obedient Servant,

Messrs. G. ROWNEY & Co. W. C. T. DOBSON, A.R.A.

11, Upper Phillimore Gardens.

June 15th, 1862.

GENTLEMEN,—I have now given the Colours you were so good as to send me a fair trial, and can confidently speak of their very superior merits; the method of grinding by machinery has not only effected the Indian Red (so justly praised), but has ceased the Cobalt Blue and Ultramarine Ash (colours so apt to be gritty) to work with astonishing ease and fluency. The Scarlet Vermilion, too, and Extract of Madder Carmine, are brought to great perfection.

Your obedient servant,

FREDERICK TAYLER.

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GENTLEMEN,—I have much pleasure in communicating to you the result of my experience with your colours. For brilliancy and purity they certainly cannot be surpassed, and as far as my present experience goes, I may also add, permanency.

W. HUNT.

To Messrs. ROWNEY, Rathbone Place, Oxford Street.

The Hill, Whitley, Surrey.

19th August, 1864.

GENTLEMEN,—Some time since you sent me a large Box of Colours. I have had a good opportunity of trying them, and I have much pleasure in saying that they are as good as they can be.

Believe me, yours very truly,

BIRKET FOSTER.

110, Adelaide Road, Haverstock Hill.

July 26th, 1863.

DEAR SIR,—For several months I have had in use the box of Colours that you sent to me. I can now state, with pleasure, that I have found them to possess all the qualities that an artist could reasonably desire.

Yours faithfully,

To Messrs. G. ROWNEY & Co. E. DUNCAN.

70, Newman Street,

December 22nd, 1863.

GENTLEMEN,—I have great pleasure in recommending your colours to all my artist friends, as they are unquestionably the best I ever used. The Cobalt is especially good in flat washes, which I could never accomplish with any other make than yours.

W. GOODALL.

2, Royal Crescent, Weston-Super-Mare,

2nd November, 1863.

GENTLEMEN,—I am delighted with the brilliancy and purity of the Moist Water Colours you sent me. I cannot particularise any one Colour as superior to the rest, as all are equally good.

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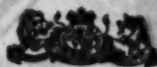
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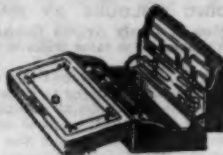
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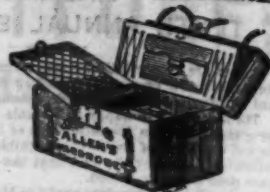
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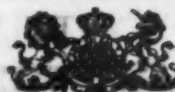
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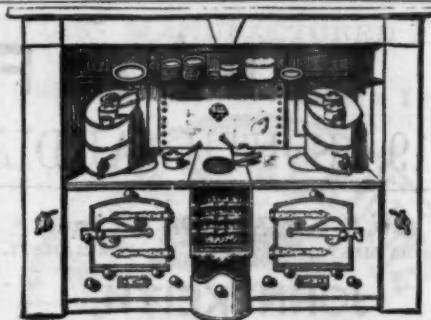
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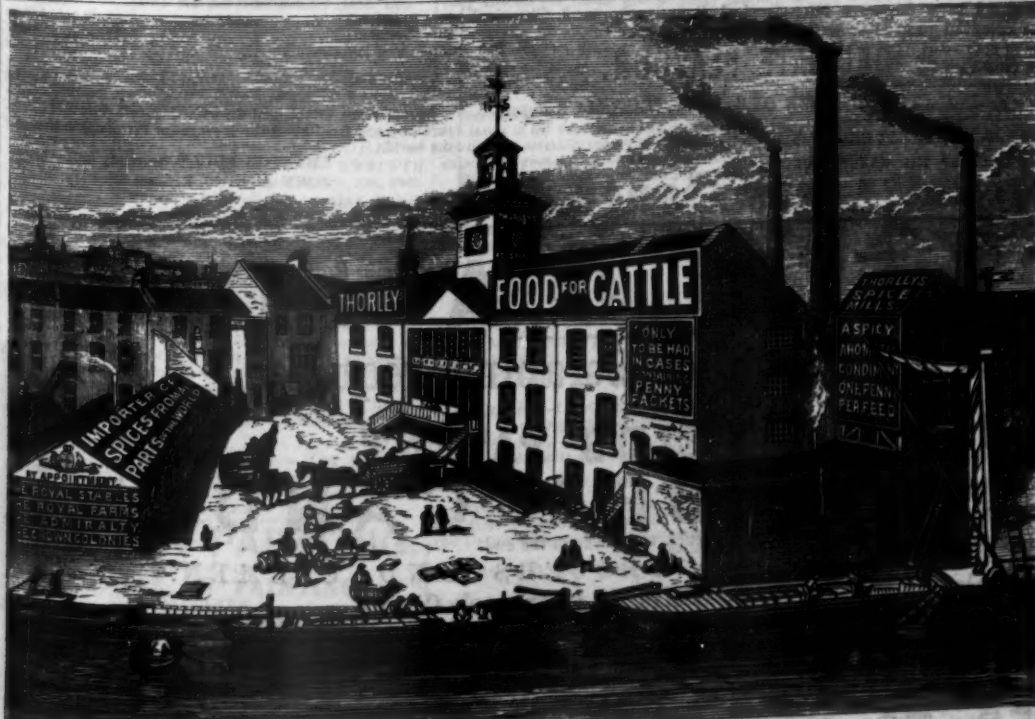
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The RESERVE FUND now

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THE SUSPENSE ACCOUNT 55,044 2 9

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The ACCUMULATED FUND to 2,238,927 17 7

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# THE ART-JOURNAL ADVERTISER.

No. 321.

LONDON: MARCH,

1865.

## PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1865.

### TENTH ANNUAL EXHIBITION.

Artists are respectfully informed that arrangements are made for receiving Pictures at the Hanover Square Rooms, on Monday and Tuesday, March 6th and 7th, between Ten and Five.

The Directors are happy to be able to state that the Gallery possesses yearly in the estimation of the public, and in the improved character of the Works exhibited; a gratifying proof of which is afforded by the fact that the receipts of the past year have risen to nearly £7,000.

For terms and particulars apply to Mr. C. W. WASS, Superintendent of the Gallery.

The Collection in the PRIVATE GALLERY includes an original of the BATTLE OF WATERLOO, GARIBOLDI WOUNDED AT ASPROMONTE (kindly lent by General Garibaldi), BLACK THURSDAY IN AUSTRALIA, &c.

The Directors will be happy to receive offers from any Art Patron willing to lend his Collection.

### ROYAL ACADEMY OF ARTS.

**NOTICE TO ARTISTS.**—All Works of Painting, Sculpture, Architecture, or Engraving, intended for the coming EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday, the 2nd, or Tuesday, the 4th, of April next, after which time no Work can possibly be received, nor can any Works be received which have already been publicly exhibited.

FRAMES.—All Pictures and Drawings must be in gilt frames. Oil Paintings under glass, and Drawings with wide margins are inadmissible. Excessive breadth in frames, as well as projecting moldings, may prevent Pictures obtaining the situation they deserve merit. The other Regulations necessary to be observed may be obtained at the Royal Academy.

JOHN PRESCOTT KNIGHT, R.A., Sec.

Every possible care will be taken of Works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.

The prices of Works to be disposed of may be communicated to the Secretary.

**BRITISH INSTITUTION, PALL MALL.**—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five. Admission 1s. Catalogue 6d.

GEORGE NICOL, Secretary.

**SOCIETY OF PAINTERS IN WATER-COLOURS.**—THE ANNUAL WINTER EXHIBITION of SKETCHES and STUDIES, by the Members, is NOW OPEN, at their Gallery, 4, Pall Mall East. Nine till dusk. Admission 1s. Catalogue 6d.

GEORGE A. FRIPP, Secretary.

**THE GALLERY of the INSTITUTE of PAINTERS in WATER COLOURS, 43, Pall Mall (near St. James's Palace),** is NOW OPEN as a WINTER EXHIBITION of high-class modern OIL PICTURES. Open from 10 to 5. Admission 1s. Catalogue 6d.

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ELIZA D. MURRAY, Sec.

### NOTICE TO ARTISTS.

**THE BIRMINGHAM PERMANENT LOCAL ART GALLERY** is Now Open to the public, and Pictures (from Artists only) can be received at any time throughout the year.

T. W. BRADLEY, Hon. Sec.

February 23, 1865.

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EXHIBITION OF ANCIENT AND DECEASED BRITISH ARTISTS, containing works of the highest importance. May be viewed daily from Ten till Seven. Brilliantly illuminated in the evening. Admission 1s.

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**GENERAL EXHIBITION of WATER-COLOUR DRAWINGS and SKETCHES,** Dudley Gallery, Egyptian Hall, Piccadilly. THE EXHIBITION is OPEN DAILY, from 10 till 5. Admission 1s. Catalogue 6d.

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November 21st, 1861.

GENTLEMEN.—As far as I have yet had the opportunity of trying the Colours you have done me the favour of sending me, I am of opinion that they afford a very satisfactory proof of the advantage of your new system of Grinding Colours by Machinery. All painters must agree that the qualities of depth and brilliancy in Colours are greatly enhanced by good and sufficient grinding.

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MESSRS. G. ROWNEY & CO. CHAS. LANDSEER, R.A.

December 4th, 1861.

Mr. E. M. WARD, R.A., has tried the Colours ground by machinery sent to him by Messrs. Rowney, and has much pleasure in expressing his entire approbation of the quality of them in every respect: the Indian Red and other Colours, generally coarse under the ordinary grinding, seem to him to have more especially benefited by the process.

December 16th, 1861.

GENTLEMEN.—I have tried these Colours you kindly sent me, and beg to state that I find them excellent, both in brilliancy and working, which proves the truth of your statement—that they are manufactured in a very superior manner.

Gentlemen,

I remain your obliged Servant,  
TO MESSRS. ROWNEY. ABRAHAM COOPER, R.A.

November 28th, 1861.

GENTLEMEN.—I am really much obliged by the receipt of a packet of Colours which you so kindly sent me on Friday last. I have tried them, and can conscientiously express my entire satisfaction with them. The excellence of the grinding is beyond all praise, for the fact is certain that, without extreme grinding, the beauty of every and any Colour is not brought out; to say nothing of the impossibility of painting anything requiring finish with ill-ground Colours.

I am, Gentlemen, truly yours,  
MESSRS. G. ROWNEY & CO. H. LEWIS, A.R.A.

November 26th, 1861.

GENTLEMEN.—I am much obliged to you for this opportunity of trying your Colours ground on a new system. I have tested them, and found them very fine and free from grit, especially the Indian Red, a most difficult Colour to procure properly ground.

I am your obedient Servant,  
MESSRS. G. ROWNEY & CO. W. C. T. DOBSON, A.R.A.

June 15th, 1863.

GENTLEMEN.—I have now given the Colours you were so good as to send me a fair trial, and can confidently speak of their very superior merits; the method of grinding by machinery has not only affected the Indian Red (so justly praised), but has caused the Cobalt Blue and Ultramarine Ash (colours so apt to be gritty) to work with astonishing ease and fluency. The Scarlet Vermilion, too, and Extract of Madder Carmine, are brought to great perfection.

Your obedient servant,  
FREDERICK TAYLER.

December 28, 1862.

GENTLEMEN.—I have much pleasure in communicating to you the result of my experience with your colours. For brilliancy and purity they certainly cannot be surpassed, and as far as my present experience goes, I may also add, permanency.

W. HUNT.  
To Messrs. ROWNEY, Rathbone Place, Oxford Street.

19th August, 1864.

GENTLEMEN.—Some time since you sent me a large Box of Colours. I have had a good opportunity of trying them, and I have much pleasure in saying that they are as good as they can be.

Believe me, yours very truly,  
BIRKET FOSTER.

July 26th, 1863.

DEAR SIR.—For several months I have had in use the box of Colours that you sent to me. I can now state, with pleasure, that I have found them to possess all the qualities that an artist could reasonably desire.

Yours faithfully,  
To Messrs. G. ROWNEY & Co. E. DUNCAN.

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W. GOODALL.

2nd November, 1863.

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I am, Gentlemen, yours very truly,  
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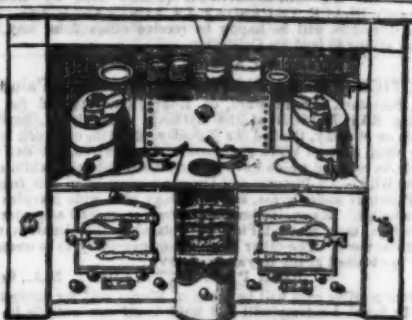
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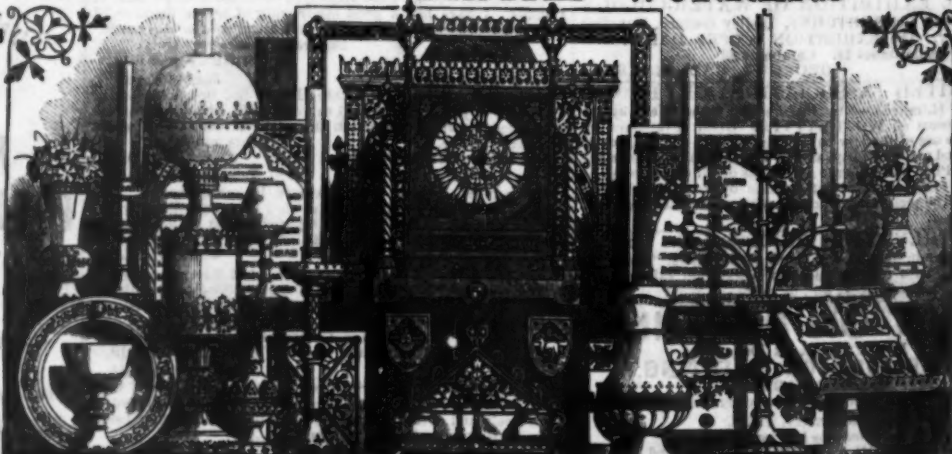
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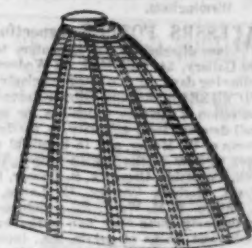
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Pictures and Drawings by W. Hilton, R.A., the property of the late John Taylor, Esq., &c.

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The remaining portion of Modern Pictures, now exhibiting at the Gallery of the New Society of Painters in Water Colours, 53, Pall Mall.

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**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL** by AUCTION, at their great Rooms, King Street, St. James's Square, by order of the Executors, on Saturday, March 25, at 1 o'clock precisely, the small collection of highly important ENGLISH PICTURES formed by John Davis, Esq., deceased, of Cranbrook Park, Ifford, Essex, comprising chef-d'œuvres of T. Crawick, R.A., F. Goodall, R.A., E. W. Cooke, R.A., J. R. Herbert, R.A., D. Roberts, R.A., C. Starfield, R.A., T. S. Cooper, A.R.A., J. C. Horsley, R.A., and W. Muller.

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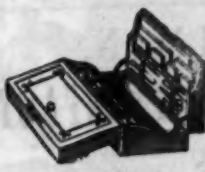
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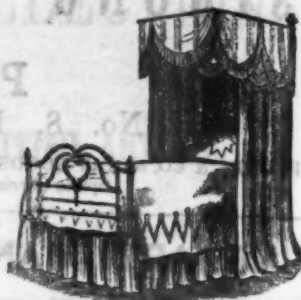
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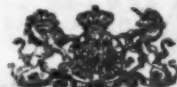
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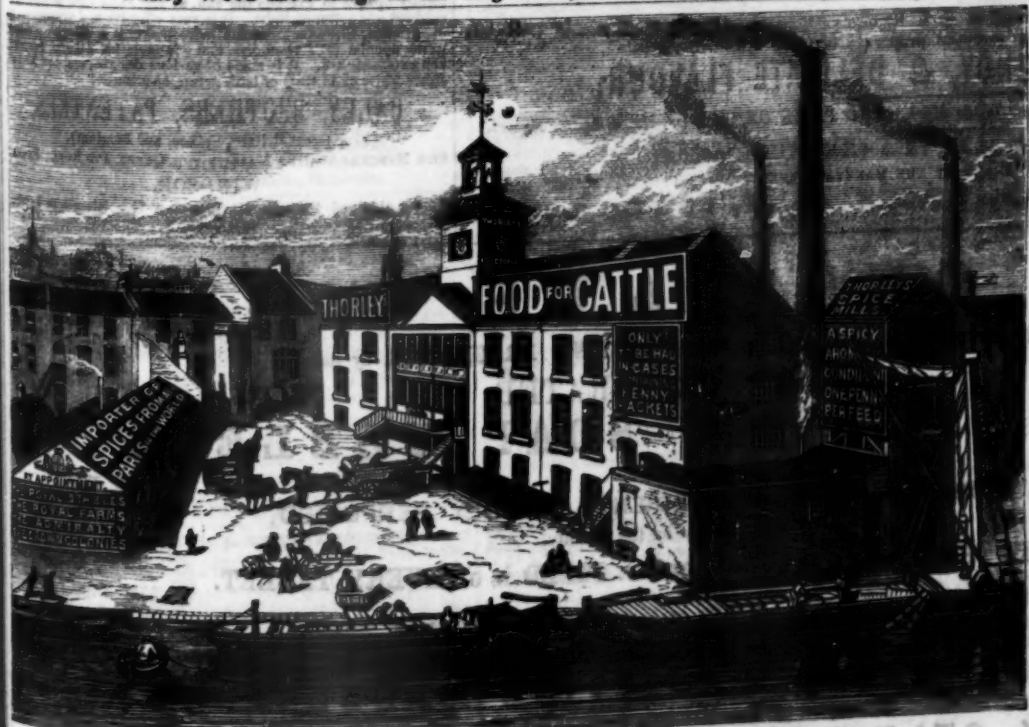
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### FIRE DEPARTMENT.

| The Premiums received during the             | £       | s. | d. |
|--|---------|----|----|
| year 1863 .....                              | 190,291 | 18 | 10 |
| Deduct Re-insurance .....                    | 25,909  | 10 | 7  |
|  | 164,382 | 8  | 3  |
| During the year 1863 the premiums were ..... | 114,601 | 9  | 8  |
| Thus exhibiting a net increase of .....      | 245,600 | 19 | 7  |

### LIFE DEPARTMENT.

| 1871 NEW POLICIES were issued, insuring ..... | £         | s. | d. |
|---|-----------|----|----|
| The Premiums on which amounted to .....       | 943,530   | 0  | 0  |
| The Amount insured during the                 | 34,802    | 14 | 0  |
| Five Years preceding the last                 |           |    |    |
| Division of Profits (1868) was .....          | 1,028,060 | 0  | 0  |
| Or an Annual Average                          |           |    |    |
| of .....                                      | 430,013   |    |    |
| During the Five Years since that              |           |    |    |
| date the Sums Assured are .....               | 3,175,561 | 0  | 0  |
| Showing an Annual Ave-                        |           |    |    |
| rage of .....                                 | 2,035,072 |    |    |
| and being UPWARDS OF 108                      |           |    |    |
| PER CENT. ABOVE the                           |           |    |    |
| Amount Assured per Annum                      |           |    |    |
| during the preceding period.                  |           |    |    |
| In the ANNUITY DEPART-                        |           |    |    |
| MENT 26 Bonds were granted,                   |           |    |    |
| for which was received the                    |           |    |    |
| sum of .....                                  | 20,228    | 13 | 2  |
| The RESERVE FUND now                          |           |    |    |
| amounts to .....                              | 2543,401  | 10 | 0  |
| The SUSPENSE AC-                              |           |    |    |
| COUNT .....                                   | 55,064    | 2  | 9  |
|   | 299,468   | 13 | 9  |
| The ACCUMULATED FUND to 2,333,927             |           |    |    |
| And the ANNUAL REVENUE to 497,340             |           |    |    |

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**SPANISH FLY** is the acting ingre-  
 dient in ALEX. ROSS'S CANTHARIDES  
 OIL, which produces whiskers, stops the hair  
 from falling off, and covers bald places. Price  
 2s. 6d., sent for 24 stamps. 248, High Holborn,  
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**HAIR DESTROYER**—248, High  
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 LATORY removes superfluous hair from the  
 face, neck, or arms, without injury to the skin.—  
 Price 2s. 6d., per post for 24 stamps.

**HAIR CURLING FLUID**—248,  
 High Holborn, London.—ALEX. ROSS'S  
 Curling Fluid curls Ladies' or Gentlemen's Hair  
 immediately it is applied, let it be over so  
 straight.—Sold at 2s. 6d., sent per post for 24  
 stamps.



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And a good assortment of the cheaper descriptions.

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AND THE MUCH APPROVED

### NEW PLAIN FABRICS.

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### UNITED SERVICE SOAP TABLETS,

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THE PUREST POSSIBLE INGREDIENTS, HIGHLY PERFUMED,

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And retail of Chemists, Grocers, and Perfumers throughout the Kingdom, where also may be obtained their

### PRIZE MEDAL PARAFFINE CANDLES,

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# THE ART-JOURNAL ADVERTISER.

No. 322.

LONDON: APRIL,

1865.

## PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1865.

### TENTH ANNUAL EXHIBITION.

THE GALLERY AT THE CRYSTAL PALACE  
IS OPEN THROUGHOUT THE YEAR

FOR THE  
RECEPTION AND SALE

## PICTURES AND DRAWINGS.

The Directors are happy to be able to state that the Gallery  
proves yearly in the estimation of the public, and the im-  
proved character of the Works exhibited; a gratifying proof of  
which is afforded by the fact that the receipts of the past year  
have risen to nearly £7,000.

For terms and particulars apply to Mr. C. W. WARR, Superinten-  
dent of the Gallery.

### BRIGHTON EXHIBITION OF PAINTINGS. 1865.

THE TWELFTH ANNUAL EXHIBITION will  
open September 1st, in the New Galleries, Royal Pavilion.  
The Society's Circular, and further information, may be obtained  
on application to

G. DE PARIS,  
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35, Marine Parade, Brighton.

BIRMINGHAM PERMANENT ART-GALLERY,  
Athenaeum, Temple Row. EXHIBITION of nearly 600  
PAINTINGS by Modern Artists. OPEN DAILY, from 10 till  
4, and from 6 till 9; Thursdays and Saturdays, from 10 till 10.  
Admission 2s. Thursdays and Fridays, 6d. each.

EXHIBITION OF THE SOCIETY OF BRITISH  
ARTISTS, Incorporated by ROYAL CHARTER. THE  
FOURTH ANNUAL EXHIBITION of this SOCIETY  
IS NOW OPEN, from Nine A.M. until Dark. Admission 1s.  
T. ROBERTS, Secretary.  
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TURES of the English School. Admission 1s. Open from 9  
till 5 o'clock.

GENERAL EXHIBITION OF WATER-COLOUR  
DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.  
The EXHIBITION is OPEN DAILY, from Nine till Six. Ad-  
mission 1s. Catalogue 6d.  
GEORGE L. HALL, Hon. Sec.

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FORD MADDOX BROWN, EXHIBITING daily at 191,  
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24, CORNHILL. Mr. Meier's collection of HIGH CLASS  
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T. Webster, R.A., F. Goodall, A.R.A., J. Linell, Sen.,  
P. F. Poole, R.A., E. W. Cooke, A.R.A., W. Muller,  
Crawick, R.A., J. Sack, A.R.A., E. Frere,  
R. M. Ward, R.A., T. S. Cooper, A.R.A., G. Lance.

TO NOBLEMEN, GENTLEMEN, and ARTISTS.  
To be sold, a PICTURE, by GUIDO, the ASCENSION, a  
magnificent Painting, in good preservation. For particulars apply  
to G. F. CONNERT, Auctioneer, Lewisham, Kent.

WANTED, an ARTIST of facility and experience in  
Mural Decoration, to teach a class in the School of Art at  
Bunbury. He would be paid a liberal salary, and would also be  
at liberty to undertake on his own account the decoration of public  
and other buildings. Application, with statement of qualifica-  
tions, and reference to works, to be made by letter only to  
F. W. M., 25, Grosvenor Road, St. George's Square, S.W.

SEBASTIAN DEL PIOMBO'S RAISING OF  
LAZARUS.—The engraving of this celebrated picture in the  
National Gallery, executed in the purest and finest line manner  
by George Doo, R.A., is now completed, and the artist's proofs  
ready for delivery. Size of the engraved portion of the plate,  
7 1/2 by 12 1/2 inches. Artist's proofs, 100 printed, 221; proofs on  
India paper, 215 15s.; proofs on plain paper, 210 10s.; India paper  
prints, 24 6s.; prints, 25 5s. F. and D. COLBAGNI, SCOTT & CO.,  
14, Pall Mall East, London, S.W.

MADAME TUSSAUD'S EXHIBITION, at the  
BAZAAR, BAKER STREET, LONDON. Established  
nearly a century.  
The Times of April 14th states:—"In no other place in Europe  
are so many touching and important memorials of the great  
Alfred to be found; even for a National Collection, our gallant  
Alfred might be proud to possess the relics which are here pre-  
served. Madame Tussaud's Exhibition is without a rival, either  
here or on the Continent. All who have attempted competition  
have proved but so many foils to set up the superior attractions of  
her admirable collection of *hommes les cèbres*.  
Admission One Shilling. Extra Room, 6d. Open—Winter,  
from 11 till dark; Summer, from 11 till 10 o'clock.

For Picture Sales, see p. deiv.

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NEW SYSTEM OF

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which enables them to supply Artists' Colours in Oil, Water, or  
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Colours less finely ground.

Messrs. G. R. & Co. feel assured the OIL COLOURS ground by  
their improved process will be found to be finer, brighter, less oily,  
and to dry quicker than any others at present manufactured; and  
that their WATER COLOURS, prepared by the same process,  
will prove to be finer, brighter, and to flow more evenly without  
granulation than any other Colours at present manufactured.  
They therefore solicit a trial in full confidence of giving satisfac-  
tion.

### TESTIMONIALS

FROM MEMBERS AND ASSOCIATE MEMBERS OF THE  
ROYAL ACADEMY, AND SOCIETY OF WATER-COLOUR  
PAINTERS.

November 31st, 1861.

GENTLEMEN,—As far as I have yet had the opportunity of try-  
ing the Colours you have done me the favour of sending me, I am  
of opinion that they afford a very satisfactory proof of the advan-  
tage of your new system of Grinding Colours by Machinery. All  
painters must agree that the qualities of depth and brilliancy in  
Colours are greatly enhanced by good and sufficient grinding.

I am, Gentlemen,

Your most obedient Servant,  
MESSRS. G. ROWNEY & CO. CHAS. LANDSEER, R.A.

December 4th, 1861.

Mr. E. M. WARD, R.A., has tried the Colours ground by machi-  
nery sent to him by Messrs. Rowney, and has much pleasure in  
expressing his entire approbation of the quality of them in every  
respect: the Indian Red and other Colours, generally coarse  
under the ordinary grinding, seem to him to have more especially  
benefited by the process.

December 16th, 1861.

GENTLEMEN,—I have tried those Colours you kindly sent me,  
and beg to state that I find them excellent, both in brilliancy and  
working, which proves the truth of your statement—that they are  
manufactured in a very superior manner.

Gentlemen,

I remain your obliged Servant,  
To Messrs. ROWNEY, ABRAHAM COOPER, R.A.

November 26th, 1861.

GENTLEMEN,—I am really much obliged by the receipt of a  
packet of Colours which you so kindly sent me on Friday last. I  
have tried them, and can conscientiously express my entire satis-  
faction with them. The excellence of the grinding is beyond all  
praise, for the fact is certain that, without extreme grinding, the  
beauty of every and any Colour is not brought out; to say nothing  
of the impossibility of painting anything requiring finish with ill-  
ground Colours. I am, Gentlemen, truly yours,  
MESSRS. G. ROWNEY & CO. H. LEWIS, A.R.A.

November 26th, 1861.

GENTLEMEN,—I am much obliged to you for this opportunity of  
trying your Colours ground on a new system. I have tested them,  
and found them very fine and free from grit, especially the Indian  
Red, a most difficult Colour to procure properly ground.

I am your obedient servant,

MESSRS. G. ROWNEY & CO. W. C. T. DOBSON, A.R.A.

June 16th, 1863.

GENTLEMEN,—I have now given the Colours you were so good  
as to send me a fair trial, and can confidently speak of their very  
superior merits; the method of grinding by machinery has not  
only affected the Indian Red (so justly praised), but has caused  
the Cobalt Blue and Ultramarine Ash (colours so apt to be gritty)  
to work with astonishing ease and fineness. The Scarlet Vermilion,  
too, and Extract of Madder Carmine, are brought to great  
perfection.

Your obedient servant,

FREDERICK TAYLER.

December 29, 1862.

GENTLEMEN,—I have much pleasure in communicating to you  
the result of my experience with your colours. For brilliancy and  
purity they certainly cannot be surpassed, and as far as my present  
experience goes, I may also add, permanency.

W. HUNT.

To Messrs. ROWNEY, Rathbone Place, Oxford Street.

19th August, 1864.

GENTLEMEN,—Some time since you sent me a large Box of  
Colours. I have had a good opportunity of trying them, and I  
have much pleasure in saying that they are as good as they can be.

Believe me, yours very truly,

BIRKET FOSTER.

July 25th, 1863.

DEAR SIRS,—For several months I have had in use the box of  
Colours that you sent to me. I can now state, with pleasure, that  
I have found them to possess all the qualities that an artist could  
reasonably desire.

Yours faithfully,

To Messrs. G. ROWNEY & CO. E. DUNCAN.

December 23rd, 1863.

GENTLEMEN,—I have great pleasure in recommending your  
colours to all my artist friends, as they are unquestionably the  
best I ever used. The Cobalt is especially good in flat washes,  
which I could never accomplish with any other make than yours.

W. GOODALL.

2nd November, 1863.

GENTLEMEN,—I am delighted with the brilliancy and purity of  
the Moist Water Colours you sent me. I cannot particularise any  
one Colour as superior to the rest, as all are equally good.

I am, Gentlemen, yours very truly,

To Messrs. G. ROWNEY & CO. H. BRITTON WILLIS.

January 19th, 1865.

MY DEAR SIRS,—I have tried your Colours carefully, and have  
much pleasure in saying that I find them pure, brilliant, and to  
work freely and pleasantly, and have little doubt of their being  
appreciated by all who may use them.

I am, dear Sirs, Yours truly,

To Messrs. ROWNEY & CO. T. M. RICHARDSON.

GEORGE ROWNEY & CO.

MANUFACTURING ARTISTS' COLOURMEN,

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BOOK PLATES, IN MEDIEVAL AND MODERN  
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dignified, self-possessed, and aristocratic than those of any other  
photographer."—*Athenaeum*.

SPECIMENS ON VIEW.

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TENTH EXHIBITION.

AUGUST, 1865.

Works of Art intended for this Exhibition must be addressed to  
the Secretary, and delivered at the Society's Rooms, Pierpoint  
Street, Worcester, or to Mr. Joseph Gasson, of 14, Charles Street,  
Middlesex Hospital, London, on or before the 16th of August next.  
Further particulars, and a copy of the notice to artists, may be  
obtained on application to

EDMOND DE POLK-TYREL, Secretary.

43, BRITANNIA SQUARE, WORCESTER,

March 17, 1865.

### CRYSTAL PALACE.

THIS DAY.

### THE SPOILS OF THE SUMMER PALACE OF PEKIN,

COLLECTED BY CAPTAIN DE NEUMON, OF THE FRENCH ARMY,

are EXHIBITED this day, in the Iron Room, in front of the  
French Court. The collection contains jewels, enamels, porce-  
lains, jade, robes, furs, &c., of the most costly description; one of the  
sapphires is alone valued at £160,000. Also a collection of watches  
and mechanical toys, presented to the Chinese Emperors by the  
Sovereigns of Europe, during several centuries.

The Exhibition is under the superintendence of Mr. Robert Holt.  
Admission 1s., in addition to the entrance charge to the Crystal  
Palace.

WATER-COLOUR DRAWINGS.—T. McLEAN  
has on VIEW a collection of WATER-COLOUR DRAW-  
INGS, at his new gallery, including many choice examples by  
the best artists. T. McLEAN, 7, Haymarket, next the Haymarket  
Theatre.

UNDER ROYAL PATRONAGE.



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 IMPROVED PRINCIPLE, WHICH CREATES A MADEIRA CLIMATE  
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 INFLUENZA, are very prevalent at this  
 period of the year. They are speedily  
 cured by the use of

**SPENCER'S PULMONIC ELIXIR**

Carefully prepared from  
 the recipe of the late  
 C. Spencer, Esq., Surgeon, &c.,  
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**LOOKING-GLASS & PICTURE FRAME MANUFACTURER, & GOLD BEATER.**

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|--|---------|------|----|
| 248,567 19 7   |         |      |    |
| Deduct Re-insurances                                   | 20,332  | 9 11 |    |
|  | 218,235 | 10 8 |    |

| During the year 1863 the premiums, less Re-insurances, were | £   | s. | d. |
|---|-----|----|----|
| 105,199   | 0 8 |    |    |

| Thus exhibiting a net increase of | £   | s. | d. |
|-----------------------------------|-----|----|----|
| 254,043                           | 9 8 |    |    |

LIFE DEPARTMENT. 1864. £ s. d.

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|---|--------|-----|----|
| 1,034,575                               | 0 0    |     |    |
| and adding to the Revenue the sum of... | 31,905 | 1 2 |    |

| In the ANNUITY DEPARTMENT 31 Bonds had been granted, for which was received the sum of | £    | s. | d. |
|--|------|----|----|
| 19,838   | 14 5 |    |    |

| The RESERVED FUND and SUSPENSE ACCOUNT amounted to | £    | s. | d. |
|--|------|----|----|
| 266,763  | 18 8 |    |    |

| The ACCUMULATED FUND to | £    | s. | d. |
|-------------------------|------|----|----|
| 2,304,512               | 7 10 |    |    |

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## PICTURE SALES.

The late Earl Cadogan's Collection.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL BY AUCTION**, on Monday, April 3, and four following days, by order of the Executors, the whole of the valuable collection of **ANTIQUITIES and OBJECTS of ART and VERTU** formed by the late Earl Cadogan, removed from Piccadilly, including Egyptian, Greek, and Roman antiquities, antique and cinque bronzes, carvings in ivory and wood, fine objects in cut steel, Oriental, Etruscan, Dresden, Chelsea, and Worcester porcelain; Venetian and German glass; Majolica, Faience, Wedgwood, Gres-de-Flandres, Delft, and old English ware; Limoges and Chinese enamels, pictures, miniatures, coins, and medals, antique and cinque jewellery and rings, splendid specimens of old lacquer work, fine old silver and silver-gilt plate, splendid old Italian and French decorative furniture, fine or-molu work, beautiful works in marble by J. Gott, of Rome, and a great variety of beautiful objects, selected with well-known taste from the Duc de Braganca, Strawberry Hill, Stowe, Bernal, Hertzs, and other celebrated collections, which have been dispersed during the last half century, and many of which were exhibited at Manchester and the South Kensington Museum.

The Collection of Modern Pictures, Drawings, and Engravings of John Knowles, Esq., of Manchester.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL BY AUCTION**, at their great Rooms, King Street, St. James's Square, on Friday, April 7, and following day, the very choice collection of modern **PICTURES, Drawings, and Engravings** formed by that well-known connoisseur, John Knowles, Esq., of Manchester, including among the pictures the following works of the highest importance:—*The Sleeping Beauty*, by D. Maclellan, R.A.; *Lear and the Fool in the Storm*, by W. Dyce, R.A.; a scene from the "Two Gentlemen of Verona," by A. Egg, R.A.; *The Errand Boy*, by Sir D. Wilkie, R.A.; a Religious Controversy in the time of Louis XIV. by A. Elmore, R.A.; *The Escape of Glaucus and Ione from Pompeii*, and "Plekabach," by P. F. Poole, R.A.; *The Gate of Zancaron*, Cordova, by D. Roberts, R.A.; *Riva degli Schiavoni*, by E. W. Cooke, R.A.; *Olney Toll*, by J. Phillip, R.A.; the small picture of "The Light of the World," by W. Holman Hunt; the small picture of the *Smile and the Frown*, by T. Webster, R.A.; and many other choice works of the most distinguished living painters; *La Chute des Feuilles*, one of the most beautiful works of the great Belgian painter, L. Gallait, from the Demidoff collection; *Spanish Melancholy* crossing the Pyrenees, a grand engraving chef-d'œuvre of Rosa Bonheur; and fine examples of Duverre, Frère, and Pissarro. The drawings comprise six works of J. M. W. Turner, R.A., viz., *Salisbury, Cornwall*; *Valetta Harbour, Malta*; the Amphitheatre at Verona; the Brunnen; *Ivica*; a View on the Rhine; and superlative works of Bonington, Barrett, Catmole, Calcutt, De Wint, Duncan, Fielding, Gilbert, Hunt, Linnell, Palmer, Frost, Poole, Rolson, Stanfield, Taylor, and E. M. Ward. The engravings include a very fine series of the works of J. M. W. Turner, R.A., all in the rarest and choicest states, including the scarce works England and Wales and the South Coast; and very fine works of the Italian, German, French, and English schools.

Capital Modern Pictures, sold to cover advances.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL BY AUCTION**, at their great Rooms, King Street, St. James's Square, on Monday, April 16, at 1 precisely, a valuable assemblage of modern **PICTURES**, about 40 of which are sold to cover advances. They comprise the wedding, the well-known chef-d'œuvre of G. Hicks, exhibited at the Royal Academy; the White Doe of Rylstone, the engraved work of G. Landseer; a subject from the Deserted Village, by T. Brooks; a splendid work of E. Verelsthoven; a grand landscape, by A. Bough, and excellent examples of

|          |           |             |          |
|----------|-----------|-------------|----------|
| Andrews  | Collins   | Hancock     | Morgan   |
| Armfield | Conturier | Hering      | Frye     |
| Briddell | Gilbert   | Herring     | Ward     |
| Burr     | Goodall   | Hillingford | Webb     |
| Carous   | Hall      | Kockkock    | Williams |

May be viewed Friday and Saturday preceding, and catalogues had.

The Collection of Modern Cabinet Pictures and Drawings of J. G. Robinson, Esq.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL BY AUCTION**, at their great Rooms, King Street, St. James's Square, on Saturday, April 23, at 1 o'clock precisely, the small but exceedingly choice collection of **CABINET PICTURES and WATER-COLOUR DRAWINGS** of J. G. Robinson, Esq., of Alburgh, Liverpool. The pictures comprise choice works of T. Faed, R.A., F. Goodall, R.A., Sir A. W. Calcutt, R.A., W. F. Frith, W. E. Frost, A.R.A., Isaac, W. Müller, J. Faed, D. Cox, &c. The drawings include five works of Birket Foster, five important works of J. Gilbert, three by E. Duncan, an important work of A. Elmore, R.A., and fine examples of J. M. W. Turner, R.A., E. W. Cooke, R.A., D. Cox, L. Haghe, F. Taylor, H. B. Willis, and J. Varley. May be viewed three days preceding.

The Works of the late John Leech.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL BY AUCTION**, on Tuesday, April 26, and two following days, by order of the Executors, the remaining **WORKS** of that highly-talented and popular artist **JOHN LEECH**, deceased, comprising the original designs for his celebrated subjects in Punch, and other publications (some of the drawings being in water-colours), and the contents of the studio. Further notice will be given.

The Works of William Linton.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL BY AUCTION**, at their great Rooms, King Street, St. James's Square, S.W., on Friday, April 28, and following day, the entire remaining collection of beautiful **WORKS** of William Linton (retired from the profession), comprising many of his best landscapes, large and small, among which will be found a selection of the most picturesque scenes in the British Isles, with several sketches and studies from nature in oil and water-colours, both at home and abroad, forming a most interesting and brilliant display of the high powers of this accomplished artist.

The Sketches, Drawings, and Contents of the Studio of the late W. Dyce, R.A.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL BY AUCTION**, on Friday, May 1, by order of the Executors, the remaining **WORKS** of that distinguished artist, the late W. Dyce, R.A.; comprising sketches in oil, and beautiful studies and finished drawings in water-colours from nature, the contents of the studio, &c. Further notice will be given.

The choice Cabinet of Modern Pictures and Drawings of Julius Siebel, Esq., of Timperley.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL BY AUCTION**, on Saturday, May 6, the highly important collection of **ENGLISH PICTURES**, formed with great taste by Julius Siebel, Esq., of Timperley; being one of the most select for its extent in England, and comprising choice cabinet examples of the most distinguished living painters in oil and water-colours.

The Collection of English Pictures of the late John Whittaker, Esq.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL BY AUCTION**, on Saturday, May 6, the highly important collection of **ENGLISH PICTURES**, formed by John Whittaker, Esq., deceased, removed from Hurst, Ashton-under-Lyne, including the following:—*The Castle of Ischia*, a very grand and fine work of C. Stanfield, R.A.; *View of Monte Rosa from Varese*, a superb work of Sir A. W. Calcutt, R.A.; the large picture of the *Conscript's Departure*, by F. Goodall, R.A.; *Loch Katrine*, by T. Creswick, R.A.; a grand *Cattle Piece*, by T. S. Cooper, A.R.A.; *The Dead Shepherd*, a grand exhibited work, and two smaller examples of R. Ansell, A.R.A.; *Impending Fate and Cheeked*, the engraved works of F. Stone, A.R.A.; *A Calm after a Storm*, by F. Lee, R.A.; a grand *Landscape*, by J. Linnell; *The Launch*, and the *First Lesson*, by G. Smith; *Peveril of the Peak*, by J. Faed; and twelve beautiful drawings in water-colours.

The Works of the late David Roberts, R.A.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL BY AUCTION**, on Saturday, May 13, and Monday, May 15, and four following days, by order of the Executors, the remaining **WORKS** in oil and water-colours of that unrivalled painter the late **DAVID ROBERTS, R.A.**, comprising about 1,000 examples of his extraordinary talent, and including a large number of his most important works in water colours, engraved in the well-known works "The Holy Land" and "Egypt and Nubia;" a great variety of views in Great Britain (chiefly Scotland) and on the Continent, many of which have been engraved, and all of which were painted from nature; also a considerable number of beautiful sketches in oils, for many of his most celebrated pictures, some of which are in a very advanced state. Further notice will be given.

The choice collection of modern Pictures, Carvings in Jade, Chinese Enamels, &c., of Duncan Fletcher, Esq.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL BY AUCTION**, at their great Rooms, King Street, St. James's Square, S.W., on Saturday, May 20, the small but very choice collection of modern **PICTURES**, formed by Duncan Fletcher, Esq., who is leaving London. It comprises eighteen pictures of the highest importance, viz., an English Landscape, by Sir A. W. Calcutt, R.A., and Sir E. Landseer, R.A., one of the chief attractions of the celebrated Bicknell collection; also the *Prize Calf*, by Sir E. Landseer; *Good Night*, by T. Webster, R.A.; and a *Street in Cairo*, from the same collection; the *Palm Offering*, one of the finest works of F. Goodall, R.A.; and a *Welsh Scene with Figures*, by the same artist; *Contrabandista*, a grand work of C. Stanfield, R.A.; *Sheep-washing*, by Sir D. Wilkie; *Eastward Ho!* by H. O'Neill, R.A.; an *Italian Village*, by T. Uwins, R.A.; *Dunstaffnage Castle*, by Copley Fielding; a *Landscape*, by P. Nasmyth; a chef-d'œuvre of Rosa Bonheur; and four exquisite works of Edouard Frère; also a beautiful collection of exquisite Carvings in Jade; splendid specimens of ancient Chinese enamel, porcelain, Japan cabinets, &c. Further notice will be given.

The highly important Collection of Water-colour Drawings of Gilbert W. Moss, Esq., of Liverpool.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL BY AUCTION**, at their great Rooms, King Street, St. James's Square, S.W., on Saturday, May 27, at 1 precisely, the unrivalled collection of **WATER-COLOUR DRAWINGS**, formed with well-known taste and judgment by that eminent amateur, Gilbert W. Moss, Esq., of The Beech, Alburgh, Liverpool. This collection comprises 150 works of the highest importance, and forms by far the most select and largest collection of masterpieces of the School of Painters in Water-colours ever offered for sale. It includes numerous examples of all the most distinguished deceased and living painters. The collection is well known to the public from having been lent to the Committee of the Liverpool Free Library for exhibition in 1863. Further notice will be given.

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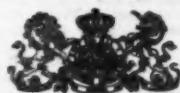
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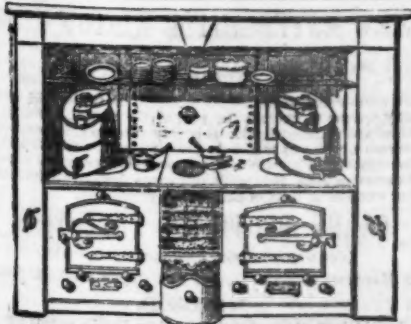
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### THE COTTON DIAPHANE

Has a semi-transparent pattern woven in the fabric, which is sufficiently opaque to exclude the sun, at the same time admitting a subdued and softened light. It is very effective and ornamental in appearance, while its moderate price makes it a valuable addition to the upholsterer's resources, and available for general purposes and extensive use. It is made of various designs, and can be had either white or in tints of buff, green, or crimson.

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# THE ART-JOURNAL ADVERTISER.

No. 323.

LONDON: MAY,

1865.

For Programme of Crystal Palace for 1865-6, see p. dexv.

For Picture Sales, see p. dexii.

## PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1865.

### TENTH ANNUAL EXHIBITION.

THE GALLERY AT THE CRYSTAL PALACE

IS OPEN THROUGHOUT THE YEAR

FOR THE

RECEPTION AND SALE

OF

## PICTURES AND DRAWINGS.

The Directors are happy to be able to state that the Gallery progresses yearly in the estimation of the public, and the improved character of the Works exhibited; a gratifying proof of which is afforded by the fact that the receipts of the past year have risen to nearly £7,000.

For terms and particulars apply to Mr. C. W. WASS, Superintendent of the Gallery.

### BRIGHTON EXHIBITION OF PAINTINGS. 1865.

THE TWELFTH ANNUAL EXHIBITION will open September 1st, in the New Galleries, Royal Pavilion. The Society's Circular, and further information, may be obtained on application to

G. DE PARIS,  
HONORARY SECRETARY.

25, Marine Parade, Brighton.

### ROYAL ACADEMY OF ARTS.

THE EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from Eight till Seven) One Shilling. Catalogue, One Shilling.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

EXHIBITION of the SOCIETY of BRITISH ARTISTS. Incorporated by ROYAL CHARTER. The FORTY-SECOND ANNUAL EXHIBITION is NOW OPEN, from Nine a.m. until dusk. Admission 1s. Catalogue 6d. Suffolk Street, Pall Mall East. T. ROBERTS, Secretary.

SOCIETY of PAINTERS in WATER-COLOURS. -The SIXTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East (close to the National Gallery), from Nine till dusk. Admission 1s. Catalogue 6d. GEORGE FRIPP, Secretary.

INSTITUTE of PAINTERS in WATER-COLOURS. -The THIRTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their GALLERY, 63, PALL MALL, near R. James's Palace. Daily from 9 till dusk. Admission, 1s. Catalogue, 6d. JAMES FAHEY, Secretary.

PERMANENT ART GALLERY, Temple Street, Birmingham. -The EXHIBITION of PAINTINGS is OPEN DAILY, throughout the year, Sundays excepted. Admission, 2d.; Thursdays and Fridays, 6d. Children and Schools half price. By Gas Light, 2d. T. W. BRADLEY, Hon. Sec.

GENERAL EXHIBITION of WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly. The Exhibition is open daily from 9 till 6. Admission 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

FRENCH GALLERY, 120, PALL MALL. -THE TWELFTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN. Admission, 1s. Catalogue, 6d.

NOW OPEN, BRITISH GALLERY, 57, Pall Mall (opposite Marlborough House). The ANNUAL EXHIBITION of the WORKS of ANCIENT MASTERS and PICTURES of the English School. Admission 1s. Open from 9 till 6 o'clock.

JOHN PARRY'S SKETCHES AND DRAWINGS. T. McLEAN has the honour to announce that he will have on view, for a limited period, from WEDNESDAY, MAY 3rd, a collection of Sketches in Chalk, Water-Colour, &c., by this popular Artist. Admission 1s. T. McLEAN, New Gallery, 7, Haymarket, next door to the Theatre.

MR. FLATOU'S FINE ART GALLERY, 11, Haymarket, is NOW OPEN to the public from 10 till 6. The collection at this exhibition is of the best examples of the British school, all of which are for sale. Admission, including catalogue, 1s.

WORK, and FIFTY OTHER PAINTINGS, by FORD MADOX BROWN, NOW EXHIBITING at 191, Piccadilly. Admission 1s. Annotated catalogue, 6d. Daily from 9 till dusk.

EXHIBITION of PHOTOGRAPHIC PORTRAITS, NOW OPEN. Portraits in chalk, water-colour, and oil, for lockets, &c., and life size. The only house in London, with one exception, mentioned in the jurors' award, Exhibition last, for the excellence of their coloured photographs. -McLEAN and HARRIS, No. 1, Haymarket, S.W.

JOHN STUART, FINE ARTS' PUBLISHER, has on view at his Gallery, 63, Fleet Street, PHOTOGRAPHS of HOME and ITS ENVIRONS; also four Paintings by SAMUEL COOPER, viz., VANDYK in HIS STUDIO, THE JOLLY FRIAR, FLESWATER, LOCH AWE, and numerous other Works illustrative of the Fine Arts. Entrance corner of Whitelands Street.

TWO ARTISTS. -A large, well-lighted Private Gallery at the West End, is open for the reception of first-class pictures, for sale or commission. Apply to Mr. DONALDSON, 1, Langham Place, W.

## PRIZE MEDAL AWARDED. MESSRS. G. ROWNEY & CO.

Call the attention of the Public to their

NEW SYSTEM OF

### GRINDING COLOURS BY MACHINERY,

which enables them to supply Artists' Colours in Oil, Water, or Powder, perfectly fine, at the same prices as hitherto charged for Colours less finely ground.

Messrs. G. R. & Co. feel assured the OIL COLOURS ground by their improved process will be found to be finer, brighter, less oily, and to dry quicker than any others at present manufactured; and that their WATER COLOURS, prepared by the same process, will prove to be finer, brighter, and to stand more evenly without granulation than any other Colours at present manufactured. They therefore solicit a trial in full confidence of giving satisfaction.

### TESTIMONIALS

FROM MEMBERS AND ASSOCIATE MEMBERS OF THE ROYAL ACADEMY, AND SOCIETY OF WATER-COLOUR PAINTERS.

November 31st, 1861.  
GENTLEMEN, -As far as I have yet had the opportunity of trying the Colours you have done me the favour of sending me, I am of opinion that they afford a very satisfactory proof of the advantage of your new system of Grinding Colours by Machinery. All painters must agree that the qualities of depth and brilliancy in Colours are greatly enhanced by good and sufficient grinding. I am, Gentlemen,  
Your most obedient Servant,  
MESSRS. G. ROWNEY & CO. CHAS. LANDSEER, R.A.

December 4th, 1861.  
Mr. E. M. WARD, R.A., has tried the Colours ground by machinery sent to him by Messrs. Rowney, and has much pleasure in expressing his entire approbation of the quality of them in every respect: the Indian Red and other Colours, generally coarse under the ordinary grinding, seem to him to have more especially benefited by the process.

December 16th, 1861.  
GENTLEMEN, -I have tried those Colours you kindly sent me, and beg to state that I find them excellent, both in brilliancy and working, which proves the truth of your statement - that they are manufactured in a very superior manner.

I remain your obliged Servant,  
To Messrs. ROWNEY. ABRAHAM COOPER, R.A.

November 28th, 1861.  
GENTLEMEN, -I am really much obliged by the receipt of a packet of Colours which you so kindly sent me on Friday last. I have tried them, and can conscientiously express my entire satisfaction with them. The excellence of the grinding is beyond all praise, for the fact is certain, that without extreme grinding, the beauty of every and any Colour is not brought out; to say nothing of the impossibility of painting anything requiring finish with ill-ground Colours. I am, Gentlemen, truly yours,  
MESSRS. G. ROWNEY & CO. H. LEWIS, R.A.

November 26th, 1861.  
GENTLEMEN, -I am much obliged to you for this opportunity of trying your Colours ground on a new system. I have tested them, and found them very fine and free from grit, especially the Indian Red, a most difficult Colour to procure properly ground.

I am your obedient Servant,  
MESSRS. G. ROWNEY & CO. W. C. T. DOBSON, A.R.A.

June 16th, 1863.  
GENTLEMEN, -I have now given the Colours you were so good as to send me a fair trial, and can confidently speak of their very superior merits; the method of grinding by machinery has not only affected the Indian Red (so justly praised), but has caused the Cobalt Blue and Ultramarine Ash (colours so apt to be gritty) to work with astonishing ease and fluency. The Scarlet Vermilion, too, and Extract of Madder Carmine, are brought to great perfection. Your obedient servant,  
FREDERICK TAYLER.

December 20, 1862.  
GENTLEMEN, -I have much pleasure in communicating to you the result of my experience with your colours. For brilliancy and purity they certainly cannot be surpassed, and as far as my present experience goes, I may also add, permanency. W. HUNT.  
To Messrs. ROWNEY, Rathbone Place, Oxford Street.

19th August, 1864.  
GENTLEMEN, -Some time since you sent me a large Box of Colours. I have had a good opportunity of trying them, and I have much pleasure in saying that they are as good as they can be. Believe me, yours very truly,  
BIRKET FOSTER.

July 25th, 1863.  
DEAR SIR, -For several months I have had in use the box of Colours that you sent to me. I can now state, with pleasure, that I have found them to possess all the qualities that an artist could reasonably desire. Yours faithfully,  
E. DUNCAN.

December 23rd, 1863.  
GENTLEMEN, -I have great pleasure in recommending your colours to all my artist friends, as they are unquestionably the best I ever used. The Cobalt is especially good in flat washes, which I could never accomplish with any other make than yours. W. GOODALL.

2nd November, 1863.  
GENTLEMEN, -I am delighted with the brilliancy and purity of the Moist Water Colours you sent me. I cannot particularise any one Colour as superior to the rest, as all are equally good. I am, Gentlemen, yours very truly,  
To Messrs. G. ROWNEY & CO. H. BRITTON WILLIS.

January 15th, 1865.  
MY DEAR SIR, -I have tried your Colours carefully, and have much pleasure in saying that I find them pure, brilliant, and to work freely and pleasantly, and have little doubt of their being appreciated by all who may use them. I am, dear Sir, Yours truly,  
To Messrs. ROWNEY & CO. T. M. RICHARDSON.

GEORGE ROWNEY & CO.,  
MANUFACTURING ARTISTS' COLOURMEN,  
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SPECIMENS ON VIEW.

## DUBLIN INTERNATIONAL EXHIBITION, 1865.

UNDER THE SPECIAL PATRONAGE OF

HER MAJESTY THE QUEEN.

THE EXHIBITION  
WILL BE OPENED

ON  
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BY  
HIS ROYAL HIGHNESS THE PRINCE OF WALES.

The State Ceremonial to be observed on this occasion will include a Grand Musical Performance with a Band and Chorus of a Thousand Performers.

On the Opening Day Season Ticket Holders only can be admitted.

Season Tickets on Sale at the office, 112, Grafton Street, Dublin.

Lady's or Gentleman's Ticket ..... £3 2 0

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10th April, 1865.  
Arrangements for Return and Excursion Tickets on all the railways to the Exhibition, at Reduced Rates, are in progress.

## SOCIETY of ARTISTS BIRMINGHAM.

President - SIR CHARLES L. EASTLAKE, P.R.A.

WORKS OF ART intended for the ensuing Exhibition of this Society will be received (subject to the regulations of the Society's circular) by Mr. JOSEPH GANN, of 14, Charles Street, Middlesex Hospital, immediately upon the closing of the London exhibitions.

Pictures forwarded otherwise than per Mr. GANN, must be delivered free of expense to the Society, at their rooms, in New Street, Birmingham, on or before Saturday, the 8th of August next.

The Meeting of the British Association for the Advancement of Science being held in Birmingham in September, a most successful season is anticipated.

May 1, 1865. ALLEN E. EVERETT, Hon. Sec.

THE FINEST PHOTOGRAPH EVER PRODUCED.

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FROM A MOST EXQUISITE CARVING IN IVORY,

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## BONUS YEAR, 1865.

### NORTH BRITISH AND MERCANTILE INSURANCE COMPANY.

The **SIXTH SEPTENNIAL DIVISION** of PROFITS takes place on 31st December next.

The Fund then to be divided will consist of the Profits which have Accumulated since 1859.

All participating Policies opened before that date will share in the Division.

During the six years prior to the last Division the Annual Average of Sums assured amounted to—

£293,894 0 0

During the last six years—1859 to 1864 inclusive—the Annual Average has amounted to—

£701,656 0 0

Being an increase of 138 per cent.

During the Years 1863 and 1864 the Company has issued 2311 NEW POLICIES, assuring very nearly

**TWO MILLIONS STERLING.**

In 1864 alone 1240 Policies were issued, assuring—

£1,084,579 0 0

**NINETY PER CENT.** of the Whole Profits divided among the assured.

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PREMIUMS for 1864, less Re-insurances ... £219,235 10 8

Being an INCREASE over those for 1863 of ... £54,043 2 6

INSURANCES granted at HOME and ABROAD on the most liberal terms.

ACCUMULATED FUNDS at 31st December, 1864 ... £3,304,512 7 10

ANNUAL REVENUE from all Sources ... £565,458 16 2

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### CHIEF OFFICES.

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(By Order) F. W. LANCE, Secretary.

### PRIZE MEDAL



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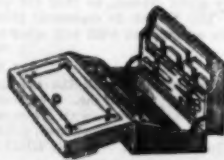
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CITY SHOW-ROOMS—147, HOUNDSDITCH, N.E. WORKS—LONDON AND BIRMINGHAM.

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THORLEY'S DELICIOUS  
COMPOUND OF SUGAR & SPICEIt will coax the Appetite when  
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Only to be had in Four-ounce Packets,  
ONE PENNY EACH."For Sheep and Colts you'd hold your own  
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driving, hide-bound, rough and penny in her  
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Food are absurd."—SIR JOHN PRINGLE, Bart.Extracts from the Speeches made before the Council  
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it, both in respect to young animals and those arriving at maturity."—MR. BARKER.

"My Horses improved upon it so much, that I was quite surprised."—MR. CASTRELL.

"I am satisfied that, apart from every other cause, the recovery of my Sheep and Lambs  
was due to the use of this Condiment. Other Condiments had not the effect Thorley's had.  
I have tried the food of other makers, and it failed completely."—MAJOR MUNN.

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Charles Ansell, Esq., F.R.S.

Amount of profit of the five years ending 30th  
November, 1862, was ... .. £531,963 3 4

Making the total profit divided ... .. £1,237,254 8 3

INSTANCES OF REDUCTIONS IN PREMIUMS.

| Date of Policy.  | Age. | Sum Assured. | Original Premium. | Premium now Payable. | Reduction per cent. |
|------------------|------|--------------|-------------------|----------------------|---------------------|
| October ... 1836 | 49   | £ 1,000      | £ 4 11 0          | £ 7 10 0             | 99                  |
| March ... 1840   | 48   | 300          | 5 10 4            | 1 19 4               | 37                  |
| January ... 1850 | 38   | 1,000        | 29 10 0           | 10 13 8              | 64                  |
| December 1856    | 52   | 2,000        | 128 0 0           | 84 0 0               | 49                  |
| January ... 1852 | 35   | 500          | 14 11 0           | 9 2 0                | 37                  |
| January ... 1859 | 49   | 3,000        | 132 0 0           | 90 7 10              | 26                  |

The following are a few instances wherein the Premiums have  
become extinct, and Annuities for the next five years granted  
in addition:—

| Date of Policy. | Age. | Sum Assured. | Original Premium now extinct. | Annuity payable. |
|-----------------|------|--------------|-------------------------------|------------------|
| April ... 1836  | 34   | £ 1,000      | £ 2 0 0                       | £ 3 0 0          |
| August ... 1838 | 38   | 500          | 29 3 4                        | 9 1 3            |
| August ... 1837 | 38   | 2,000        | 136 3 4                       | 75 0 0           |
| March ... 1842  | 31   | 500          | 32 19 2                       | 1 17 4           |

Amount of claims paid ... .. £1,611,166 8 3  
Gross annual income ... .. 388,791 18 7  
Accumulated fund ... .. 2,420,863 14 0Members whose premiums fall due on the 1st APRIL are  
reminded that the same must be paid within thirty days from that  
date.The prospectus and every information may be had on appli-  
cation. GEORGE MORRIS, Secretary.

March 25, 1863.

W. GARDNER,  
CARVER AND GILDER.  
CHEAPEST HOUSE FOR LOOKING-GLASSES  
AND PICTURE FRAMES.

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It is very CHOICE and STRONG. It is very  
MODERATE in PRICE. It is very WHOLESOME  
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Packets, signed byTHE FINE ART SUBSCRIPTION GALLERY, FOR THE  
LOAN OF WORKS OF ART.S. B. FULLER (Removed from Rathbone Place),  
respectfully invites the Patrons of Art to VIEW his  
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Every department will contribute examples to the Collection:—  
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on Sale.

51, Pall Mall, Opposite St. James's Palace.



# PICTURE SALES.

The Sketches, Drawings, and Contents of the Studio of the late W. Dyce, R.A.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL**, by AUCTION, on Friday, May 2, by order of the Executors, the remaining **WORKS** of that distinguished artist, the late W. Dyce, R.A.; comprising sketches in oil, and beautiful studies and finished drawings in water-colours from nature, the contents of the studio, &c.

The choice Cabinet of Modern Pictures and Drawings of Julius Siebel, Esq., of Timperley.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL**, by AUCTION, on Saturday, May 3, the collection of **MODERN PICTURES and DRAWINGS**, formed with great taste by Julius Siebel, Esq., of Timperley; being one of the most select for its extent in England, and comprising choice cabinet examples of the most distinguished living painters in oil and water-colours.

The Collection of English Pictures of the late John Whitaker, Esq.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL**, by AUCTION, on Saturday, May 3, the highly important collection of **ENGLISH PICTURES**, formed by John Whitaker, Esq., deceased, removed from Hurst, Ashton-under-Lyme, including the following:—The Castle of Ichia, a very grand and fine work of C. Stanfield, R.A.; View of Monte Rosa from Varese, a superb work of Sir A. W. Callcott, R.A.; the large picture of the Conscript's Departure, by F. Goodall, R.A.; Loch Katrine, by T. Creswick, R.A.; a grand Cattle Piece, by T. S. Cooper, A.R.A.; The Dead Shepherd, a grand exhibited work, and two smaller examples of R. Ansell, A.R.A.; Impending Fate and Checkmated, the engraved works of F. Stone, A.R.A.; a Calm after a Storm, by F. Lee, R.A.; a grand Landscape, by J. Linnell; The Launch, and the First Lesson, by G. Smith; Peveril of the Peak, by J. Faed; and twelve beautiful drawings in water-colours.

Sketches, Books, and Engravings of the late J. D. Harding.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL**, by AUCTION, at their great Rooms, King Street, St. James's Square, on Monday, May 5, at 1 o'clock precisely, by order of the Executor, the **FINAL PORTION** of the **SKETCHES** of that distinguished artist, the late J. D. Harding; also his collection of valuable engravings, books, and books of prints, including a fine copy of Robert's Holy Land, and many other illustrated works.

The Works of the late David Roberts, R.A.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL**, by AUCTION, on Saturday, May 13, and Monday, May 15, and four following days, by order of the Executors, the remaining **WORKS** in oil and water-colours of that unrivalled painter the late **DAVID ROBERTS, R.A.**, comprising about 1,000 examples of his extraordinary talent, and including a large number of his most important works in water colours, engraved in the well-known works "The Holy Land," "Egypt and Nubia," a great variety of views in Great Britain (chiefly Scotland) and on the Continent, many of which have been engraved, and all of which were painted from nature; also a considerable number of beautiful sketches in oils, for many of his most celebrated pictures, some of which are in a very advanced state.

The choice collection of modern Pictures, Carvings in Jade, Chinese Enamels, &c., of Duncan Fletcher, Esq.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL**, by AUCTION, at their great Rooms, King Street, St. James's Square, S.W., on Saturday, May 20, the small but very choice collection of modern **PICTURES**, formed by Duncan Fletcher, Esq., who is leaving London. It comprises eighteen pictures of the highest importance, viz., an English Landscape, by Sir A. W. Callcott, R.A., and Sir E. Landseer, R.A., one of the chief attractions of the celebrated Bicknell collection; also the Prize Calf, by Sir E. Landseer; Good Night, by T. Webster, R.A.; and a Street in Cairo, from the same collection; the Palm Offering, one of the finest works of F. Goodall, R.A.; and a Welsh Scene with Figures, by the same artist; Contraband, a grand work of C. Stanfield, R.A.; Sheep-washing, by Sir D. Wilkie; Eastward Ho! by H. O'Neill, R.A.; an Italian Village, by T. Uwins, R.A.; Dunstaffnage Castle, by Copley Fielding; a Landscape, by P. Nasmyth; a chef-d'œuvre of Rosa Bonheur; and four exquisite works of Edouard Fribre; also a beautiful collection of exquisite Carvings in Jade; splendid specimens of ancient Chinese enamel, porcelain, Japan cabinets, &c.

The highly important Collection of Water-colour Drawings of Gilbert W. Moss, Esq., of Liverpool.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL**, by AUCTION, at their great Rooms, King Street, St. James's Square, S.W., on Saturday, May 27, at 1 o'clock precisely, the unrivalled collection of **WATER-COLOUR DRAWINGS**, formed with well-known taste and judgment by that eminent amateur, Gilbert W. Moss, Esq., of The Beach, Alburgh, Liverpool. This collection comprises 150 works of the highest importance, and forms by far the most select and largest collection of masterpieces of the School of Painters in Water-colours ever offered for sale. It includes numerous examples of all the most distinguished deceased and living painters. The collection is well known to the public from having been lent to the Committee of the Liverpool Free Library for exhibition in 1863.

A further Portion of the Works of E. W. Cooke, Esq., R.A., F.R.S.

**MESSRS. CHRISTIE, MANSON, and WOODS** respectfully give notice that they will **SELL**, by AUCTION, at their great Rooms, King Street, St. James's Square, on Monday, June 19th, at 1 o'clock precisely, a **FURTHER PORTION** of the unrivalled **WORKS** of that distinguished painter, E. W. COOKE, Esq., R.A., F.R.S., comprising beautiful views of the Mediterranean, Spanish, Dutch, and English coasts, and views of Venice, in oils, water-colours, and pencil, most of which have been painted from nature with that fidelity and vigour for which Mr. Cooke is so justly esteemed; also a few drawings by other artists.

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## PARIS.

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## EXHIBITIONS, ETC.

### ROYAL MANCHESTER INSTITUTION.

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Intending Contributors are informed that the EXHIBITION of MODERN PICTURES in OIL and WATER-COLOURS, specimens of SCULPTURES and CASTS, and ARCHITECTURAL DESIGNS, will be opened as soon as practicable after the closing of the Royal Academy, and that all Works of Art must be sent so as to arrive not later than the 17th of August.

Pictures, &c., from London, will be forwarded by Mr. JOSEPH GUNN, 14, Charles Street, Middlesex Hospital, if delivered to him before the 3rd August, by Artists who have received the Invitation Circular; from other places Artists who have also received such Circular are requested to send them by the most convenient and least expensive conveyance. Works sent by other parties must be carriage paid.

Contributions to this Exhibition will not be confined to Artists alone, but will be extended to the admission of Works from private individuals, and from dealers.

The Council offer a Prize of FIFTY GUINEAS to the Artist of the best Picture exhibited during the whole period of the Exhibition, provided it has been painted within two years, but they reserve the power of withholding the Prize should there be no Work of sufficient merit in the collection. Pictures lent by private individuals for exhibition during a shorter period will not enter into competition for the Prize.

THOMAS WORTHINGTON, Hon. Sec.  
Royal Manchester Institution, March, 1866.

### TO ARTISTS.

**WEST OF SCOTLAND EXHIBITION OF FINE ART.**

The THIRD ANNUAL EXHIBITION at GREENOCK will OPEN on 1st JUNE NEXT. Artists who may have received Circulars are requested to send early intimation if they purpose Contributing.

ALLAN PARK PATON, Secretary.  
New Gallery, Town Hall, Greenock.

### CRYSTAL PALACE.

THIS DAY.

**THE SPOILS OF THE SUMMER PALACE OF PEKIN,**  
COLLECTED BY CAPTAIN DE NEGROSI, OF THE FRENCH ARMY,

are EXHIBITED this day, in the Iron Room, in front of the French Court. The collection contains jewels, enamels, porcelain, jade, robes, furs, &c., of the most costly description; one of the sapphires is alone valued at £160,000. Also a collection of watches and mechanical toys, presented to the Chinese Emperors by the Sovereigns of Europe, during several centuries.

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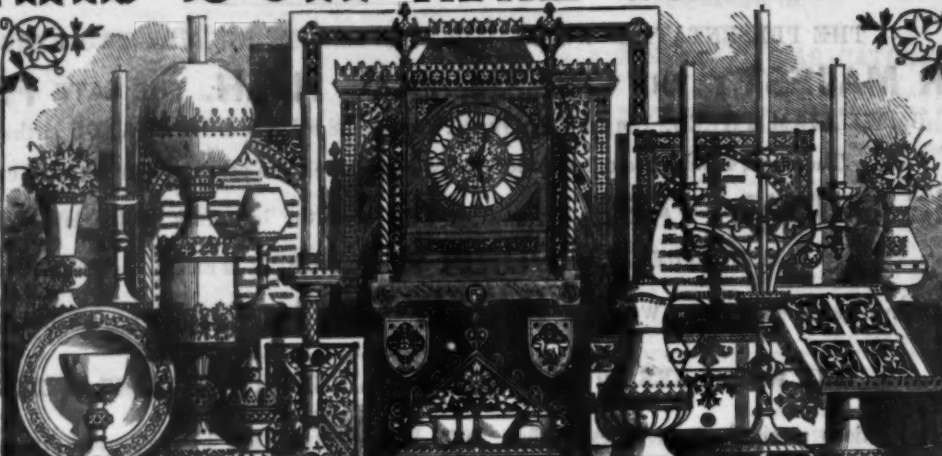
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# CRYSTAL PALACE.—THE TWELFTH SEASON, 1865-6,

## COMMENCING MAY 1, 1865.

is submitting a short outline of arrangements already made for the approaching season, the Directors refer with satisfaction to the steady progress of the Crystal Palace. The experience of the past two years is a guarantee that the present system of the uniform guinea season ticket is generally acceptable. The public is gradually appreciating the extraordinary liberal provision made for the gratification of the season ticket holders and visitors generally; and, as the vast size of the building enables this liberality to be participated in by any number of persons, the Directors feel confident that year by year, as their policy is understood, the season ticket holders will increase more and more.

It need scarcely be pointed out that in no other place can an equal amount of enjoyment and recreation be procured at anything approaching the liberal terms of the Crystal Palace. If it were necessary to allude specially to any one circumstance, the Directors might refer to the increased success which has attended the Saturday Afternoon Concerts and Promenades. Throughout the year these have been very largely attended, and it can be truly said that were no other advantage conferred on the season ticket holders than the opportunity of attending on Saturdays throughout the year, that alone would render the season ticket, at one guinea, a boon not to be over-estimated. The announcement in the next paragraph of the array of musical artists engaged for the opera concerts (an announcement far exceeding in extent that of any former year) is of itself a significant commentary on this statement.

The High-Level Station, very shortly to be opened opposite the front of the Centre Transept, will make it so much more easy to reach the centre of the building than by the present long corridors and repeated flights of stairs, and will provide access to so many principal stations in town hitherto practically out of reach of the Palace, that the guinea season ticket ought henceforward to be indispensable to the members of every household in London or the suburbs.

It is, therefore, announced that season tickets will again be issued at the uniform rate of one guinea for adults, and half-a-guinea for children, and the price will not be reduced for any portion of the season, however short.

Season tickets, one guinea, will entitle the holder to admission without payment, on all occasions, ordinary and extraordinary, on which the Palace is open to the public, excepting only the three days of the Handel Festival, and the Great Full Rehearsal for the same on Friday, 23rd June, on which latter day season ticket holders will be admitted on payment of half-a-crown.

Half-guinea tickets, for children under 12, confer the same privileges.

### GRAND OPERA CONCERTS.

A series of Ten Grand Vocal and Instrumental Concerts will be given. Eight of these will take place on Saturdays, in May, June, and July, at 3 o'clock, commencing on Saturday, the 6th May.

These Concerts will be held on the Great Festival Orchestra, as situated so successfully for the opera concert last season. The large space at command in the area of the Centre Transept, and the convenience for reserved seats afforded by the wings of the great orchestra, coupled with acoustic advantages of its great roof, render this the most eligible locality for these great performances—and not the most eligible only, but also the most pleasant. Nowhere can such good music be listened to with such convenience. Fresh air, comfortable seats, the finest music, the best artists, the best band, and short programmes—all combine to place these delightful concerts quite above and apart from anything similar in this country. The large attendance at the Concerts and Afternoon Promenades of last year testified to their great popularity, and as during this season additional advantages are likely to arise, it is anticipated that they will receive a still further increase of patronage.

For these concert arrangements have been made with Mr. Gye, of the Royal Italian Opera, Covent Garden, and with Mr. Mapleson of Her Majesty's Theatre, by which the co-operation of the following eminent artists is secured. The detailed particulars will be duly announced.

From the Royal Italian Opera, Covent Garden:—Mlle. Adeline Patti. Mlle. Lucia. Mlle. Carolina Patti. Mlle. Fricci. Mlle. Caroline Duprez. Madame Rudersdorf. Mlle. Bianchi. Mlle. De Alina. Mlle. Honoré. Signor Mario. Signor Wachtel. Signor Lucchesi. Signor Neri-Baraldi. Signor Rosari. Signor Gasser. Signor Brignoli. Signor Grassiani. Signor Atti. Signor Clampi. Signor Poinali. Signor Capponi. Signor Tagliacozzi. Signor Gasca. Signor Baccamano. Signor Medini, and Signor Schmid.

From Her Majesty's Theatre, Haymarket:—Mlle. Titiens. Madame Harries-Wipperm. Mlle. Steio. Miss Laura Harris. Mlle. Itina de Murka. Mlle. Eleonora Grossi. Mlle. Bettelheim. Madame Trebelli. Mlle. Moya. Mlle. Redi. Signor Giuglini. Signor Morini. Herr Guss. Signor Gardoni. Mons. Jostain. Signor Emanuele Carrini. Signor Foll. Signor Zocchi. Mr. Santley. Signor Seales. Signor Marcelle Juma. Signor Rossi. Mons. Woonath. Signor Kokitanski. Signor Ceili. Signor Martelli. Signor Bertacchi. and Signor Casabeni.

Engagements will also be made with solo instrumental artists of the greatest eminence. An efficient choir will be provided. The band of the Company will be largely reinforced, and the programmes will be selected from the best music, both vocal and instrumental.

### Conductor, Mr. MAENS.

The admission on the days of the concerts will be: to season ticket holders, free; to non-season ticket holders, 5s.; or by tickets purchased before the day, 2s. 6d.

Reserved stall for a single concert, 2s. 6d. extra; or transferable reserved stall tickets, entitling the bearer to the same stall at each of the ten concerts, one guinea. These tickets, with plans, are now ready for issue, and can be had at the Crystal Palace, and at No. 2, Exeter Hall.

Flower Shows.—The following dates have been fixed:—

THE GREAT SHOW OF FLOWERS and FRUIT, Saturday, May 26. Admission—to the holders of season tickets, free; by day tickets, 7s. 6d.; or if bought before the day, 5s.

The great reputation acquired by the Crystal Palace Great Flower Show makes it one of the most prominent events of the London season, and renders comment unnecessary. It is well understood that the coming great show will be of unusual excellence and extent.

### THE GREAT ROSE SHOW, SATURDAY, JUNE 24.

Admission to non-season ticket holders, by tickets purchased beforehand, 5s. 6d.; by payment on the day, 7s.

Note.—Such a large combination of beautiful specimens of this favourite flower as are collected at the Crystal Palace is seldom seen. The show this year will enjoy the advantage of occurring on the Saturday between the great rehearsal and the first day's performance of the Handel Festival, and, therefore, will doubtless be attended by the numerous visitors congregated in town for the festival.

The Autumn Flower and Fruit Show will take place on Wednesday and Thursday, the 6th and 7th of September. Full particulars will be duly announced.

The schedule of prizes for these three shows, amounting to nearly £1,000, is now ready, and may be had on application at the Secretary's Office.

FETES OF THE DRAMATIC COLLEGE.—The Annual Fête and Fancy Fair of the Royal Dramatic College will be held on Saturday, the 16th, and Monday, the 17th July.

These great fêtes and amusing revels, sustained with such unflagging vigour, and with the novel and piquant attractions provided by the council of the Dramatic College, cannot fail to receive even increased patronage. Full particulars will be announced in due time.

### THE GERMAN GYMNASIUM FETE (TURNER-VEREIN)

will take place on Wednesday, the 6th July. This interesting meeting has been held at the Palace for three successive years, and on each occasion the number of competitors and spectators, and the efficiency of the performances, have increased. The example set by the Germans has been largely followed in England. At the two universities, at Liverpool, and other places, flourishing societies are in existence, but none more vigorous and prosperous than the original Turner-Verein. On the present occasion, in addition to the prizes competed for by members of the Verein, some prizes open to all comers will be offered. Full particulars may be obtained of E. G. Ravenstein, Esq., 35, Queen's Road, Gloucester Gate, N.W.

The French Fête, which has been held for the past two years, will probably again take place under somewhat remarkable circumstances, it being the 50th anniversary of the establishment of peaceful relations between France and England.

The ready access to the Palace from France, available by the South-Eastern as well as the London, Chatham, and Dover Companies, is rendering this annual excursion of our French neighbours one of increasing interest and extent.

The ARCHERY FETES will be held on Thursday and Friday, the 6th and 7th July, under distinguished patronage. Judge—Charles M. Caldecott, Esq.

Schedules of prizes and subscriptions may now be had of the Secretary of the Crystal Palace.

GREAT PYROTECHNIC DISPLAY.—It is intended to hold (on a day in July, to be subsequently named) a grand competition of Pyrotechnists, on a plan and a scale never before attempted. Of this due notice will be given.

Other Fêtes have already been appointed. Among these may be noted a Great Vocal Concert by the Metropolitan Schools, conducted by Mr. G. W. Martin, on Wednesday, 16th of May; the meeting of the Metropolitan Schools' Choral Society, conducted by Mr. John Hullah, on Wednesday, 7th of June; the great gathering of the Tonic Sol-Fa Association, on Wednesday, 14th of June; the meeting of the Charity Schools, the Foresters and Odd Fellows, the Druids, the Temperance Association, &c.

### GREAT HANDEL FESTIVAL.

A separate Programme having been issued (which may still be had by parties desirous of obtaining full information respecting the Festival), it is unnecessary to dilate here at length upon it. The universal acclamations bestowed on the preceding three festivals are the best guarantees for the coming success. The very large sum received from the issue of vouchers has already insured its complete pecuniary success.

Stall tickets for the three days of the Festival will be ready for issue at Exeter Hall and the Crystal Palace this day (Monday), the 24th of April, at 10 a.m. The price of stalls for the six centre blocks is three guineas the set, or 25s. each single ticket; for the other blocks and the galleries, 2s. 12s. 6d. the set, or 1s. 1s. for a single ticket.

The alterations in the corner galleries, from which such good effect was anticipated in the Festival Programme, were completed and tested on Good Friday, with the most satisfactory results. As this

alteration has brought many more seats into excellent positions for both seeing and hearing, parties making early application have still the opportunity for securing excellent positions. The side 5 and 85—which at the last two festivals were in such great demand, will also be offered for sale, it having been determined that the Shakespeare House shall be removed to afford sufficient accommodation. These tickets will also be ready this day, the 24th April.

### FULL REHEARSAL for the FESTIVAL, Friday, 23rd June, 1865.

Reserved seat and admission tickets will also be ready this day, the 24th April, for the Great Rehearsal on Friday, the 23rd June. This day is preferred by many visitors, as embodying the principal portions and prominent features (both solo and choral) of the three days' performances. A limited number of admission tickets will be issued at 5s. When these are disposed of, the price will be raised to 1s. 6d., or by payment on the day to half-a-guinea.

Season ticket holders, as previously announced, will be admitted on payment of half-a-crown. Centre blocks of reserved seats, C and OC, and G and OG, will be issued at 5s. each for this day. The seats in these blocks will be arranged the same as on the three festival days. Early application for them is essential.

Full particulars of excursion trains from distant parts, including admission to this great rehearsal, will be duly announced.

The Exhibitors' Department fully maintains its attraction and extent.

In the Manufacturing Court may be seen in action the various processes of pin-making and needle-making, silk-weaving, printing, type-casting, wood-turning, brass-making, medal-striking (in bronze, silver, and aluminium); also the manufacture of Tinsmiths' ware, shell boxes, fancy baskets, and other varieties of goods. In the basement all the processes of turning, working, and carving ivory may be witnessed.

The remainder of the courts—the China and Glass Court, and the Bohemian Court (now under the same house), the Sheffield Court, the Stationery Court, and the French Court, are all kept stocked with the most fashionable and attractive novelties of the day.

An important adjunct has lately been made to the French Court in a truly remarkable exhibition of Chinese objects of art, of enormous value, being the spoil collected by the French regiment in charge of the Summer Palace of Peking at the time of its destruction. Such an exhibition of jade (a material of enormous hardness—a small work in which will often occupy a lifetime, and which is valued by the Chinese themselves at fabulous sums) has never before been brought together. The same may be said of the chalcidolites, of which there are some specimens worked in the manner of onyx, that are probably unique for the patient labour of their workmanship, and the beauty of the effect produced. The collection of dresses, silk, embroidered, and fur, is truly magnificent in colour, material, and workmanship, and has certainly never been surpassed. These articles were all from the Imperial Wardrobe and Museum, and are truly splendid specimens of the arts of that remarkable country, of which the more we know the less we seem to have known.

Everything here mentioned, however, is surpassed in value and curiosity by the collection of precious stones. The number and size of these are quite incredible. The Emperor's private jewel box is formed of a mosaic of sapphires, rubies, diamonds, emeralds, and pearls, crowned by nine enormous pearls, each nearly the size of a nut. It contained, when presented to its fortunate possessor, two specimens of each of the stones employed in its construction. Among them are two rough diamonds, weighing 50 carats each, and worth £15,000 each, a ruby weighing 34 carats, and other stones equally of extraordinary dimensions. In an adjoining case may be seen a sapphire two inches and a half in diameter, weighing 743 carats, and valued, according to the jeweller's scale, at £106,000. Not the least interesting part of the collection is a number of watches, automaton singing birds, lockets, and other toys, presented to the Emperors of China by successive embassies from the French and other courts. These are in fine enamel, thickly set with stones, and besides the curiosity attaching to their history, and their immense intrinsic value, are beautiful specimens of design and execution.

This collection—which must be seen to be appreciated, and which is entirely different from the ordinary collections of Chinese goods—is the property of M. de Negroni, Captain of the French Army, who commanded in the regiment which sacked the Palace.

The Carriage Department fully keeps up the character for which it is so favourably known. It contains a large and varied assortment of carriages from the most eminent makers, both English and foreign, exhibiting every modern novelty and improvement introduced into this important branch of trade.

SKATING HALL.—An interesting addition has been made to the attractions of the Palace in a large Skating Hall, constructed in the basement of the building, where skating on the patent American skates can be practised at all times, over a floor of great evenness and extent. The admission to the room is 6d., but season tickets may be purchased at half-a-guinea each.

MUSIC.—The Company's orchestra remains, as before, under the able and zealous direction of Mr. Maens. It has now obtained a pitch of eminence for the delicacy and spirit of its performances which places it beyond any similar band in the country. A selection of music is performed each day at half-past 12 and half-past 4, according to daily announcement, including a symphony, several overtures, grand selections from operas, waltzes, marches, &c. On Saturdays the number of players is considerably strengthened, and solo singers and artists are added. But it is unnecessary to dwell upon the attractions of the band, which are fully acknowledged by all the visitors to the Palace, and by the critics of the press. Performances on the Handel Festival Organ take place daily, generally between the parts of the concert.

THE PICTURE GALLERY is increasing both in extent and in the character of the works exhibited. It contains more than a thousand pictures by English and foreign artists. The sales last year amounted to beyond £6,000. During the past season a new feature was added to the gallery by two successive private galleries of pictures. These fine collections, which are well known to connoisseurs as containing remarkable specimens, chiefly of the English school, were contributed—the first by Mr. David Price, the second by Mr. Henry A. Dickson. Arrangements are now in progress for replacing them during the summer by similar collections of equal interest. Conditions of exhibition and sale may be had from Mr. Wess, Superintendent of the Gallery, at the Palace.

SCHOOL OF ART, SCIENCE, and LITERATURE, for the instruction of ladies by eminent professors and teachers, with free admission to the Palace and Company's Library and Reading Room for the pupils when attending the classes, are under the management, as before, of a Committee of the Directors and of ladies resident in the vicinity. THOMAS N. FARQUHAR, Esq., Chairman.

The whole of the courts and collections are made available for the classes. The studios and class-rooms are strictly private. The mother or governess of any one or more of the various classes pays the pupil to the classes attended. Pupils belonging to any one or more of the various classes have, among other privileges, free use of the Company's Reading Room and Library, which comprise upwards of 5,000 volumes, and contains a valuable collection of educational works and books of reference; free admission to the Palace and park on the day the class meets, with the privilege of purchasing at half-price a season ticket, available on all occasions, excepting only the 26th, 27th, and 30th June (Handel Festival). A Ladies' Committee superintends the arrangements of the classes for ladies. Students and pupils are only admitted to the classes for ladies under the sanction of the Ladies' Committee, or when introduced by present students or the parents of pupils.

Lectures on various collateral subjects are held during the session in the lecture theatre of the School. The general term commences on November 1st, and ends July 31st. Terms for each class, 1s. or 3s. guinea per quarter, with a reduction of one-fourth if three or more pupils join from one family.

For prospectuses and lists of classes apply to Mr. Edward Lee, Superintendent, in the Reading Room, near the Bygone Court.

THE READING ROOM and LIBRARY (tropical department) is supplied with all the leading reviews, magazines, and periodicals, the daily and weekly London, provincial, and foreign newspapers, immediately on publication; more than 150 of the most important journals in all.

Arrangements have been made for the immediate transit to the Reading Room of any important telegraphic news on all the leading topics of the day, monetary, political, or social.

A portion of the Reading Room is set apart for chess and draughts, on an annual subscription of 5s., independent of the following terms of subscription to the room, which date from the day on which tickets are issued:—

Yearly ... 10s. 6d. | Quarterly ... 5s. | Monthly ... 2s. | Day Ticket ... 3d. | Single Entrance ... 1d.

The CRICKET GROUND is annually improving. A pavilion has recently been erected on the ground for the accommodation of cricketers, and it is not too much to say that it is fast becoming one of the best cricket grounds in the neighbourhood of London.

THE REFRESHMENT DEPARTMENT is now in the hands of Messrs. Bertram and Roberts, under whose able management the efficiency of this all-important branch of the public interests is fully maintained. The room at the end of the south wing still remains unaltered for extended accommodation. The Grand Saloon is the only public apartment in or near London capable of dining 400 persons in comfort and freedom. This and the smaller rooms command views of the finest parts of the grounds and of the wide sweep of the adjacent country, and are admirably adapted for the diners of the public companies, wedding breakfasts, and other entertainments of a similar nature. The portions of the department in the other quarters of the Palace are arranged with the view of meeting the wishes and convenience of all classes of visitors, from the peer to the peasant.

EXCURSION RATES.—Greatly reduced rates are granted by the Palace Company and Railway Company to parties over 20 coming by rail or road. These rates may be learned on application to the Secretary, at the Palace, or by previous arrangement, have their people admitted at one shilling employers of labour, who, by previous arrangement, have their people admitted at one shilling.

ISSUE OF TICKETS.—The Season Tickets, the Handel Festival Tickets, and the Tickets for 2, Exeter Hall. The agents are also supplied as usual.

Post Office Orders and Cheques to be made payable to George Grove, Secretary to the Company.

THOMAS N. FARQUHAR, Chairman.

R. K. BOWLEY, General Manager.

Crystal Palace, April 21st, 1865.



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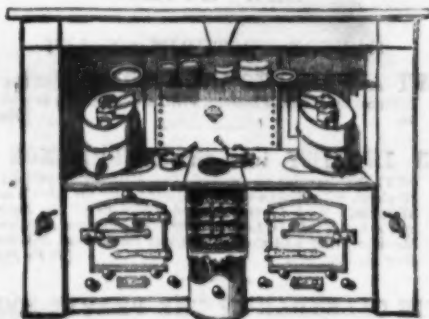
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|            |         |            |
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| Bouvier    | Goodall | Mogford    |
| Bonhour    | Gilbert | Mole       |
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| Cattermole | Hagg    | Sherrin    |
| Cooper     | Hall    | Stanfield  |
| Cole       | Harding | Turner     |
| Cox        | Hayes   | Warren     |
| Davidson   | Hunt    | Whitts     |
| Duncan     | Linnell | Werner     |
| Fielding   | Leitch  |            |

several of which are from the Bicknell collection. May be viewed publicly three days preceding.

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The Remaining Pictures, the property of the late T. E. Flint, Esq., of Leeds.

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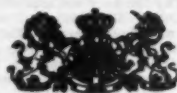
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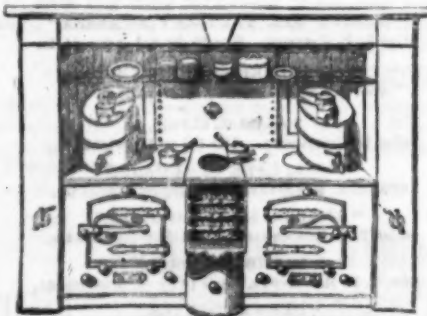
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The Society's Circular, and further information, may be obtained  
in application to

G. DE PARIS,

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HONORARY SECRETARY.

ROYAL ACADEMY OF ARTS.—The EXHIBITION of the ROYAL ACADEMY is OPEN. In the day  
from Eight till Seven. Admission One Shilling. Catalogue, One  
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JOHN PRESCOTT KNIGHT, R.A., Secretary.

EXHIBITION OF THE SOCIETY OF BRITISH  
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FOURTH ANNUAL EXHIBITION is NOW OPEN,  
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T. ROBERTS, Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.  
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Gallery), from Nine till dusk. Admission 1s. Catalogue, 1s.  
GEORGE FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER-  
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is NOW OPEN, at their GALLERY, 89, PALL MALL, near  
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GENTLEMEN.—As far as I have yet had the opportunity of try-  
ing the Colours you have done me the honour of sending me, I am  
of opinion that they afford a very satisfactory proof of the advan-  
tage of your new system of Grinding Colours by Machinery. All  
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I am, Gentlemen,

Your most obedient servant,

MESSRS. G. ROWNEY & CO.

CHAR. LANDSEER, R.A.

December 4th, 1861.

MR. E. M. WARD, R.A., has tried the Colours ground by machi-  
nery sent to him by Messrs. Rowney, and has much pleasure in  
expressing his entire approbation of the quality of them in every  
respect: the Indian Red and other Colours, generally coarse  
under the ordinary grinding, seem to him to have more especially  
benefited by the process.

December 14th, 1861.

GENTLEMEN.—I have tried those Colours you kindly sent me,  
and beg to state that I find them excellent, both in brilliancy and  
working, which proves the truth of your statement—that they are  
manufactured in a very superior manner.

Gentlemen,

I remain your obliged servant,

To Messrs. ROWNEY.

ABRAHAM COOPER, R.A.

November 26th, 1861.

GENTLEMEN.—I am really much obliged by the receipt of a  
packet of Colours which you so kindly sent me on Friday last. I  
have tried them, and can conscientiously express my entire satis-  
faction with them. The excellence of the grinding is beyond all  
praise, for the fact is certain that, without extreme grinding, the  
beauty of every and any Colour is not brought out; to say nothing  
of the impossibility of painting anything requiring finish with ill-  
ground Colours.

Messrs. G. ROWNEY & CO.

H. LEWIS, R.A.

November 26th, 1861.

GENTLEMEN.—I am much obliged to you for this opportunity of  
trying your Colours ground on a new system. I have tested them,  
and found them very fine and free from grit, especially the Indian  
Red, a most difficult Colour to procure properly ground.

I am your obedient servant,

Messrs. G. ROWNEY & CO.

W. C. T. DOBSON, A.R.A.

June 15th, 1863.

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as to send me a fair trial, and can confidently speak of their very  
superior merits; the method of grinding by machinery has not  
only affected the Indian Red (so justly praised), but has caused  
the Cobalt Blue and Ultramarine Ash (colours so apt to be gritty)  
to work with astonishing ease and fluency. The Scarlet Vermilion,  
too, and Extract of Madder Carmine, are brought to great  
perfection.

Your obedient servant,

FREDERICK TAYLER.

December 29, 1862.

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purity they certainly cannot be surpassed, and as far as my present  
experience goes, I may also add, permanency.

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W. HUNT.

19th August, 1864.

GENTLEMEN.—Some time since you sent me a large Box of  
Colours. I have had a good opportunity of trying them, and I  
have much pleasure in saying that they are as good as they can be.

Believe me, yours very truly,

BIRKET FOSTER.

July 25th, 1863.

DEAR SIRS.—For several months I have had in use the box of  
Colours that you sent to me. I can now state, with pleasure, that  
I have found them to possess all the qualities that an artist could  
reasonably desire.

To Messrs. G. ROWNEY & CO.

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December 23rd, 1863.

GENTLEMEN.—I have great pleasure in recommending your  
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best I ever used. The Cobalt is especially good in flat washes,  
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2nd November, 1863.

GENTLEMEN.—I am delighted with the brilliancy and purity of  
the Moist Water Colours you sent me. I cannot particularise any  
one Colour as superior to the rest, as all are equally good.

I am, Gentlemen, yours very truly,

To Messrs. G. ROWNEY & CO.

H. BRITTON WILLIS.

January 18th, 1865.

MY DEAR SIRS.—I have tried your Colours carefully, and have  
much pleasure in saying that I find them pure, brilliant, and to  
work freely and pleasantly, and have little doubt of their being  
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I am, dear Sirs, Yours truly,

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| 1862 | 222,279        | 72,781         | 821,041         |
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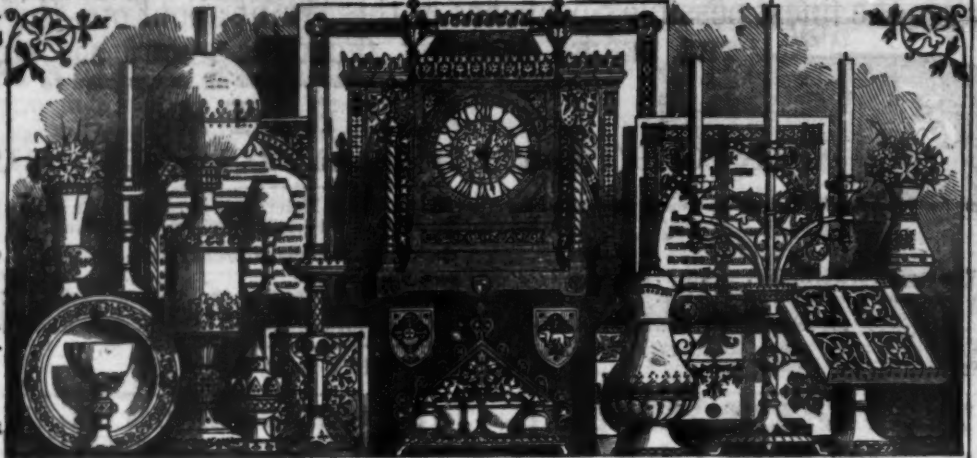


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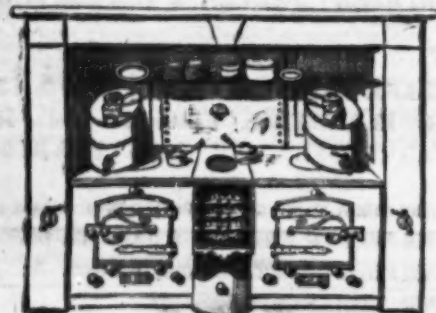
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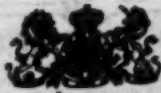
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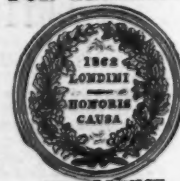
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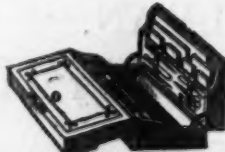
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# THE ART-JOURNAL ADVERTISER.

No. 326.

LONDON: AUGUST,

1865.

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1865.

THE TWELFTH ANNUAL EXHIBITION will  
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Pictures from London will be forwarded by Mr. JOSEPH GREEN,  
14, Charles Street, Middlesex Hospital (the Society's Agent), if  
delivered to him before the 5th August, by Artists who have re-  
ceived the invitation Circular.

The Society's Circular, and further information, may be obtained  
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G. DE PARIE,

HONORARY SECRETARY.

55, Marine Parade, Brighton.

### ROYAL

## CORNWALL POLYTECHNIC SOCIETY,

FOR THE

### ENCOURAGEMENT OF SCIENCE AND THE FINE AND INDUSTRIAL ARTS.

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will take place at their Hall, Falmouth, on WEDNESDAY,  
August 30th, 1865, and following days.—Silver and other Medals  
and Money Prizes will be awarded in the following departments:—  
Mechanical, Mining, Naval Architecture, Professional and Amateur  
Fine Arts, Photography, Statistics, &c.

Artists, Inventors, Manufacturers, and others who may be  
desirous of exhibiting, are requested to communicate with the  
Secretary. Any information that may be desired as to Rules,  
Time, Transit of Articles, List of Prizes and Premiums, &c., will  
be forwarded on application. Prizeholders in the Art-Union of  
Cornwall select their Prizes from the Fine Art department of this  
Exhibition.

Space or insertion in the Catalogue and Judges' Books cannot  
be guaranteed after Tuesday, August 22nd. Communications to  
be addressed

SYDNEY HODGES, Secretary, Polytechnic Hall, Falmouth.  
Falmouth, July 2nd, 1865.

NOW OPEN, BRITISH GALLERY, 57, Pall  
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LONDON, E.C. (late of 7, Old Jewry). General and Foreign  
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|------------------|------|--------------|-------------------|----------------------|---------------------|
| October ... 1836 | 49   | £ 1,000      | £ s. d. 43 11 8   | £ s. d. 0 7 10       | 99                  |
| March ... 1840   | 48   | 200          | 8 10 4            | 1 19 4               | 77                  |
| January ... 1839 | 39   | 1,000        | 29 10 0           | 10 12 8              | 64                  |
| December 1850    | 58   | 2,000        | 126 0 0           | 64 6 8               | 49                  |
| January ... 1852 | 35   | 500          | 14 11 8           | 9 2 8                | 37                  |
| January ... 1859 | 49   | 3,000        | 132 0 0           | 98 7 10              | 26                  |

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| April ... 1836  | 54   | £ 1,000      | £ s. d. 62 0 0                | £ s. d. 8 3 8    |
| August ... 1836 | 50   | 500          | 29 3 4                        | 9 1 3            |
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| March ... 1842  | 61   | 500          | 52 19 2                       | 1 17 4           |

Amount of claims paid ... £1,611,165 5 3

Gross annual income ... 388,791 18 7

Accumulated fund ... 2,420,953 14 0

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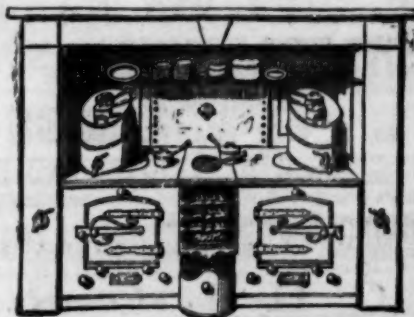
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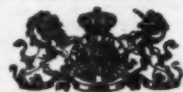
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|-------|----------------|----------------|-----------------|
| 1851  | 254,305        | 237,157        | 2,502,824       |
| 1856  | 222,379        | 12,781         | 521,041         |
| 1861  | 300,129        | 135,974        | 1,311,905       |
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No. 327.

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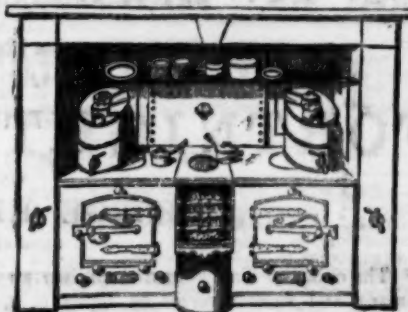
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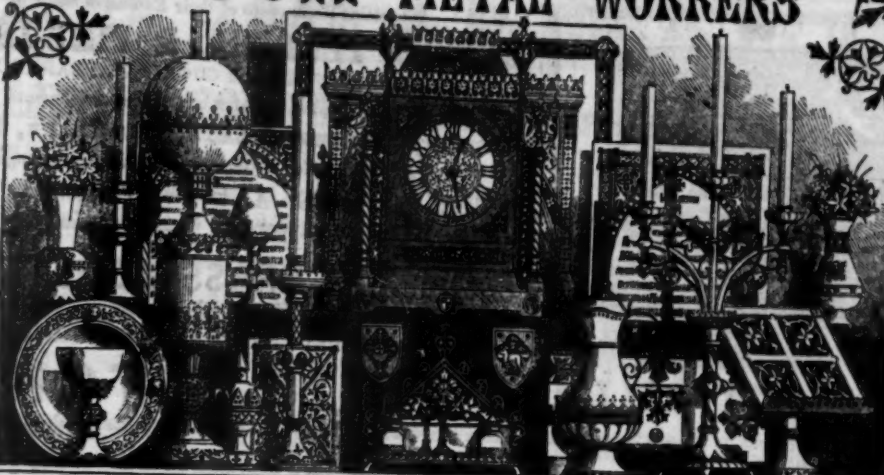
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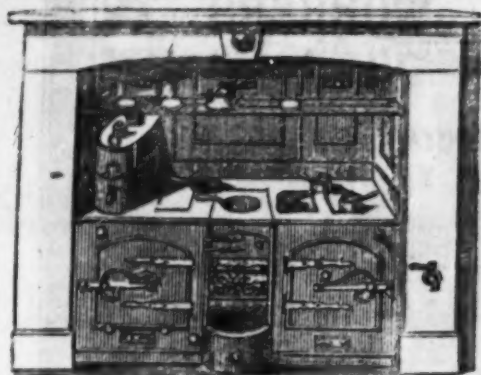
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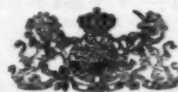
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| Year. | Fire Premiums. | Life Premiums. | Invested Funds. |
|-------|----------------|----------------|-----------------|
| 1851  | 254,305        | 227,157        | 2502,824        |
| 1852  | 222,379        | 12,781         | 871,011         |
| 1853  | 250,150        | 135,974        | 1,311,905       |
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# THE ART-JOURNAL ADVERTISER.

No. 328.

LONDON: OCTOBER,

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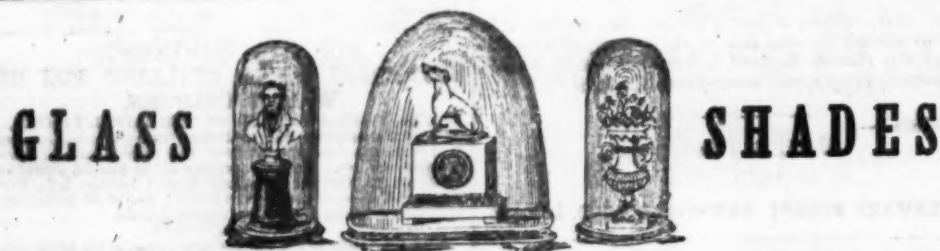
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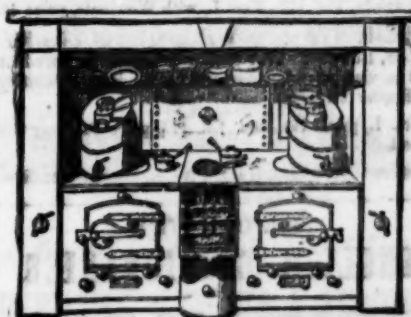
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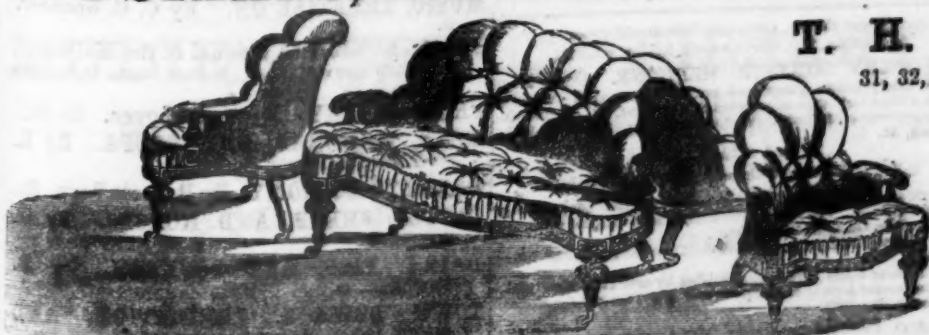
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# THE ART-JOURNAL ADVERTISER.

No. 329.

LONDON: NOVEMBER,

1865.

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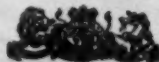
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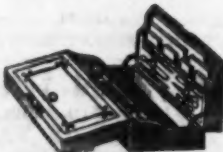
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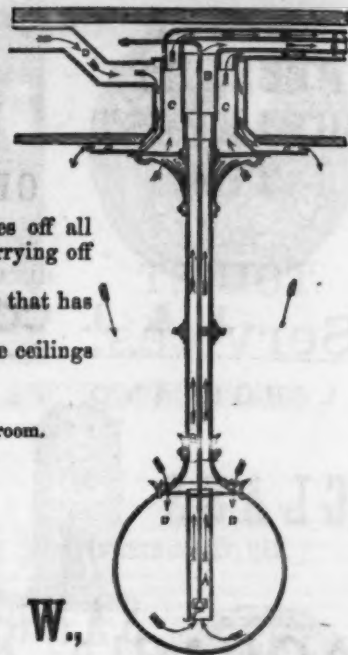
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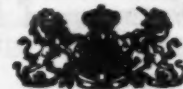
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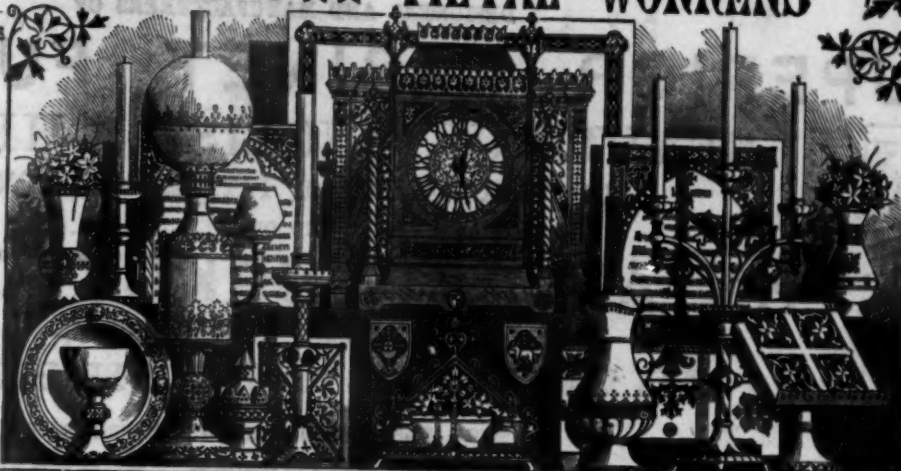
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**PORTFOLIO MUSIC DESKS**, of various kinds, suitable for Presents.  
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**COMMON PORTFOLIOS.** Cheap, for common purposes.

## VICTORIA MUSIC PORTFOLIO—the last and best yet invented.

From J. HARRIS, Esq., 48, Gower Street, April 26th, 1867.

"The patent Portfolio is the most admirable adaptation of science for the preservation of works of art that has yet been discovered. Four of my friends who have had them express the same opinion." &c.

From the late Sir Wm. Ross, B.A., December 1st, 1856.

"An ingenious Portfolio, and for which be pleased to accept my best thanks." &c.

From A. CLAUSER, Esq., Photographer to the Queen, Oct. 24th, 1856.

"Your Portfolio is tastefully got up, and may be placed in any drawing-room as an ornament. I value it much." &c.

From H. CASTLEMAN, Esq., Beach House, September 1st, 1862.

"I have found your inventions very convenient, and lose no opportunity of recommending them."

From "The Field," November 13th, 1858.

"The old-fashioned Portfolio is doubtless an invention contemporary with the three-legged stool of primitive times, and it has remained unimproved, till an artist (Mr. Harvey) turned his attention to remedy its imperfections, which he has done most effectually." &c.

From the "Photographic News," December 24th, 1859.

"The best Portfolio we have met with, was one which is described in another part, under the well-deserved name of the 'only Perfect Portfolio.' It is so contrived that, no matter in what position it may be placed, the edges of its contents cannot come in contact with anything except the leather on which they rest, the back being suspended between the two sides. It has also other recommendations."

From the "Art-Journal," November, 1858.

"All of them are undoubtedly improvements. . . . That with which we have especially to do, is the large drawing-room Portfolio on wheels—because with all these and other advantages, it forms a proper appendage to the drawing-room or library. They have our warmest commendation."

From "Notes and Queries," January 16th, 1858.

"Let all collectors of photographs, drawings, prints, &c., call and see the Lock and Self-supporting Portfolios recently patented by Mr. Harvey. They are not only more elegant in appearance than the old kinds, but more convenient, as they are opened and closed with greater facility; and they also possess the long-desired advantage of keeping their contents free from dirt, injury, surreptitious inspection or abstraction, &c. We think they will be found extremely useful for photographs, as they completely exclude the light."

BEAUTIFUL ENGLISH CHINTZES.—CHARLES HINDLEY & SONS respectfully refer to the quality and prices of their celebrated Fabrics, including many novelties, now supplied without reserve, and even with some reductions. But as the peculiar Cotton from which their choicest productions are manufactured is scarcely obtainable at any other time, important advantages apply only to the present stock. 134, Oxford Street (formerly Hinde and Henshaw).

HINDLEY'S CARPET WAREHOUSE, 134, OXFORD STREET, near Cavendish Square. The large stock secured before the extraordinary rise in cost of materials, still offers a very extensive choice of superior qualities and patterns at old prices, without advance. CHARLES HINDLEY & SONS. Established 1817.

WHOLE LIFE.

WITH PARTICIPATION IN PROFITS.

TABLE No. I.A.  
EQUAL RATES OF PREMIUM.  
Annual Premiums required for an Assurance  
of £100 for the whole Term of Life.

| Age. | Annual Premium.   | Age. | Annual Premium.  |
|------|-------------------|------|------------------|
| 15   | £ s. d.<br>1 10 8 | 33   | £ s. d.<br>2 8 0 |
| 16   | 1 11 5            | 34   | 2 9 5            |
| 17   | 1 12 3            | 35   | 2 10 11          |
| 18   | 1 13 0            | 36   | 2 12 6           |
| 19   | 1 13 10           | 37   | 2 14 2           |
| 20   | 1 14 7            | 38   | 2 15 11          |
| 21   | 1 15 5            | 39   | 2 17 9           |
| 22   | 1 16 3            | 40   | 2 19 9           |
| 23   | 1 17 2            | 41   | 3 1 10           |
| 24   | 1 18 1            | 42   | 3 4 1            |
| 25   | 1 19 0            | 43   | 3 6 6            |
| 26   | 2 0 0             | 44   | 3 9 0            |
| 27   | 2 1 0             | 45   | 3 11 9           |
| 28   | 2 2 0             | 46   | 3 14 7           |
| 29   | 2 3 1             | 47   | 3 17 8           |
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| 31   | 2 5 5             | 49   | 4 4 4            |
| 32   | 2 6 8             | 50   | 4 7 6            |

TABLE No. I.B.  
Annual Premium payable during  
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|------|--------------------|------|------------------|
| 15   | £ s. d.<br>3 14 11 | 33   | £ s. d.<br>5 5 0 |
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| 31   | 5 1 1              | 49   | 7 12 4           |
| 32   | 5 3 0              | 50   | 7 16 5           |

"ART JOURNAL," Nov., 1865.]

THE ECONOMIC LIFE ASSURANCE SOCIETY,

6, NEW BRIDGE STREET, BLACKFRIARS, LONDON.

ESTABLISHED 1823.

EMPOWERED BY ACT OF PARLIAMENT, 3 WILLIAM IV.

Directors.

HENRY BARNETT, Esq., M.P., *Chairman.*

THE RT. HON. E. PLEYDELL BOUVERIE, M.P., *Deputy Chairman.*

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Juditors.

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JOHN GILLIAM STILWELL, Esq.

RICHARD TAYLOR, Esq.

Physician.—WM. EMMANUEL PAGE, M.D. Oxon., 11, Queen Street, May Fair.

Surgeon.—BENJ. TRAVERS, Esq., F.R.C.S., 49, Dover Street, Piccadilly.

Solicitor.—HENRY YOUNG, Esq., 12, Essex Street, Strand.

Secretary.—ALEXANDER MACDONALD, Esq.

Actuary.—OLINTHUS GREGORY DOWNES, Esq., F.R.A.S.

THE ADVANTAGES OFFERED BY THE SOCIETY ARE:—

The lowest rates of Premium on the Mutual System.

SECURITY—Two Millions Two Hundred and Ninety-one Thousand Pounds Invested Assets, and upwards of Three Hundred and Twelve Thousand Pounds Annual Income.

Bonus—The Society being on the mutual principle, the Assured share in the whole of the Profits.

A Bonus declared every Fifth Year. At the Division in 1864, a bonus of Five Hundred and Six Thousand Pounds was added to the Sum Assured, making, with those declared at previous divisions, a total Bonus addition since the commencement of the Society of One Million Eight Hundred and Seventy-one Thousand Pounds.

Nine Thousand Two Hundred Policies now in force, assuring Seven Millions Four Hundred Thousand Pounds.

Assurances granted to the extent of Ten Thousand Pounds on a single life.

Prospectuses and full Particulars may be obtained on application to

ALEXANDER MACDONALD,

Secretary.



"ART JOURNAL," Nov., 1865.]

#### ABSTRACT OF THE QUINQUENNIAL REPORT OF 1864.

Since the last Division, 2,641 Policies, assuring £2,050,788, have been issued, giving an annual average of 528 Policies of £777 each—a large and steady increase, of the business.

The sum of £72,702 has been received during the five years in new Premiums, being at the rate of £14,540 a year.

The total income from Premiums, which in 1859 was £182,429, now amounts to £214,104, indicating an average annual increase of £4,385, after allowing for loss of income from discontinued Policies; while the gross income from all sources has increased at the rate of £10,230 per annum.

Claims have arisen during the five years on 794 Policies assuring £624,327, and carrying Bonuses to the amount of £116,899.

In addition to the Bonuses on Policies upon which claims have arisen, the sum of £67,149 has been paid as bonus in other ways, such as in reduction of bonus liability by cash payment, reduction of premium, purchase, &c., making a total of £204,048.

In the valuation of the Assets, an ample margin has been allowed for possible fluctuation of the Funds; and in the valuation of the Liabilities, the risk Premiums only have been taken into account, and no profit is declared by anticipation.

The Assets, consisting of Funded Property, Mortgages, Life Interests, and Reversions, Premiums due on 31st December (since paid), Interest accrued on Investments, Balance at Bankers and in hand, amount to £2,315,129. 19s. 2d.

The Liabilities, consisting of the values of Policies and the Bonuses already declared, claims accrued in 1863 but due in 1864, commission, taxes, and sundry small accounts, amount to £1,964,739. 1s. 7d. There is, therefore, after making provision for every known liability, a surplus of £350,390. 17s. 7d.

The Directors recommend that £329,890 of this surplus be distributed as absolute Bonus; and that the remaining sum of £20,500. 17s. 7d. be retained for the payment of annual, contingent, and conditional Bonuses.

The sum of £329,890 will produce reversionary Bonuses amounting to £506,300, yielding a percentage ranging from 5 to 34, or 9½ on the average of the sums assured; and a percentage ranging from 26 to 160, or 59½ on the average, on the premiums received in respect of which the Bonus is allotted.

The Society now assures by 9,022 Policies the sum of £7,233,564, and has an Assurance Fund amounting to £2,272,333. 11s., and an Annual Income of £307,475. The large number of assurances in force, affords a protection to the Society against those deviations from the average which attend a paucity of numbers, while the respective amounts of the capital and the income attest the firm and satisfactory condition of the Society.

The experience of the Society during this period (the fourth which has elapsed since paying off the Shareholders), has fully realised the expectations of the Directors, and they feel assured that the Members will share their satisfaction.

By order of the Board of Directors,

OLINTHUS GREGORY DOWNES,

Actuary.

WHOLE LIFE.

WITH PARTICIPATION IN PROFITS.

| TABLE No. I.A.<br>EQUAL RATES OF PREMIUM.<br>Annual Premiums required for an Assurance<br>of £100 for the whole Term of Life. |                    |      |                    |
|---|--------------------|------|--------------------|
| Age.  | Annual<br>Premium. | Age. | Annual<br>Premium. |
| 15  | £ s. d.<br>1 10 8  | 33   | £ s. d.<br>2 8 0   |
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| 30  | 2 4 3              | 48   | 4 0 11             |
|   |                    | 49   | 4 4 4              |
| 31  | 2 5 5              | 50   | 4 7 6              |
| 32  | 2 6 8              |      |                    |

| TABLE No. I.B.<br>Annual Premium payable during<br>Ten Years only for an Assurance of £100<br>for the whole Term of Life. |                    |      |                    |
|---|--------------------|------|--------------------|
| Age.  | Annual<br>Premium. | Age. | Annual<br>Premium. |
| 15  | £ s. d.<br>3 14 11 | 33   | £ s. d.<br>5 5 0   |
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|   |                    | 49   | 7 12 4             |
| 31  | 5 1 1              | 50   | 7 16 5             |
| 32  | 5 3 0              |      |                    |

*The advantages of Life Assurance may be thus briefly enumerated.*

To provident persons Life Assurance presents the means of securing, by a small annual saving, a provision for their families, in the event of premature death.

It affords the opportunity of making a settlement prior to marriage.

It enables persons to raise money on life interests.

It secures sums of money contingent on parties coming of age.

It affords the opportunity of restoring to a family any amount of capital which the parent may have sunk on an estate, to hold it as tenant for life, or for two or three lives; an occurrence, very common in many parts of England, particularly with respect to property held under the Church.

It affords facilities to debtors to satisfy their creditors; whilst to creditors it offers effectual, and, in many cases, the only means of security.

THE ECONOMIC LIFE ASSURANCE SOCIETY is constituted so as to afford these advantages to the public in their fullest extent, giving the advantages of the *mutual principle*, while supported by a large accumulated capital.



*Particulars required on a PROPOSAL for an ASSURANCE.*

Name, Profession, and Residence (in full) of the Party  
who makes the Assurance. ....

Amount, and Term of Assurance, and by which Table  
Name and Rank, or Profession, of the Person whose  
Life is to be Assured. ....

Place and Date of Birth. ....

Age next Birthday. ....

Present Residence. ....

Whether employed in any Military, Naval, or Pre-  
ventive Service. ....

If resided abroad; where, and for what period? ....

If any near Relative have died of Consumption? ...

If had the Small Pox, or undergone Vaccination; and  
which? ....

If at any time afflicted with Gout, Asthma, Spitting  
of Blood, Pits, Hernia, or any other disorder  
tending to shorten Life? ....

If the Life proposed for Assurance have been declined  
at any Office? ....

Reference to two persons, to ascertain the present and  
ordinary state of Health and Habits of the Per-  
son whose Life is to be Assured. ....

Signature of the Person whose  
Life is to be Assured. }

# THE ART-JOURNAL ADVERTISER.

No. 330.

LONDON: DECEMBER,

1865.

## PICTURE GALLERY, CRYSTAL PALACE.

### TENTH ANNUAL EXHIBITION.

THE GALLERY AT THE CRYSTAL PALACE  
IS OPEN THROUGHOUT THE YEAR  
FOR THE  
RECEPTION AND SALE  
OF

## PICTURES AND DRAWINGS,

The Contributions of Artists of the English, French, and  
Flemish Schools.

Both artists and purchasers will find great advantage in this  
Gallery, the Sales of which during the past year realised nearly  
£7,000.

For particulars apply to Mr. C. W. WASS, Superintendent of the  
Gallery.

**SOCIETY OF PAINTERS in WATER-COLOURS.**—  
THE ANNUAL WINTER EXHIBITION OF SKETCHES  
AND STUDIES by the Members is NOW OPEN, at their Gallery,  
5, Pall-mall East. Nine till dusk. Admission, 1s.  
WM. CALLOW, Secretary.

**THE ELEVENTH ANNUAL WINTER EXHIBITION,** under the superintendence of Mr. WALLIS, Removed  
from the French Gallery to the Rooms of the Society of British  
Artists, Suffolk Street, Pall Mall, is NOW OPEN daily, from  
9 until 5 o'clock. Admission 1s.

**WINTER EXHIBITION.**—The THIRTEENTH  
ANNUAL WINTER EXHIBITION OF PICTURES, the  
contributions of BRITISH ARTISTS, is NOW OPEN at the  
FRENCH GALLERY, 120, PALL MALL, opposite the Opera  
Colonnade. Admission 1s. Catalogue 6d.  
Secretary, LEON LEFEVRE.

**FIRST ANNUAL EXHIBITION OF WATER-  
COLOUR DRAWINGS,** by the best English Artists, is  
NOW OPEN. Admission 1s., including Catalogue. T. McLear's  
new Gallery, 7, Haymarket.

**NOW OPEN, BRITISH GALLERY, 57, PALL-  
MALL** (opposite Marlborough House),  
EXHIBITION OF PAINTINGS BY MODERN ARTISTS,  
containing works of the highest importance. May be viewed  
daily from Ten till Seven. Brilliantly illuminated in the evening.  
Admission 1s.

**ROYAL EXCHANGE FINE ARTS GALLERY,**  
24, CORNHILL. Mr. MORAY'S collection of HIGH CLASS  
MODERN PICTURES, including works by  
D. MacIse, R.A., T. Faed, A.R.A., Le Jeune, A.R.A.,  
D. Roberts, R.A., Dobson, A.R.A., Late A. Solomon,  
Elmore, R.A., Frost, A.R.A., P. Nasmyth,  
T. Webster, R.A., F. Goodall, A.R.A., J. Linnell, Sen.,  
P. F. Poole, R.A., E. W. Cooke, A.R.A., W. Miller,  
Creswick, R.A., J. Sant, A.R.A., E. Frere,  
E. M. Ward, R.A., T. S. Cooper, A.R.A., G. Lance.

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"Very considerably simplifies an intricate subject."—*Art-Journal*.

WHITTAKER & CO, LONDON;  
WOOD, WORCESTER.

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Mr. Cox's British Gallery.

**MESSRS. FOSTER** respectfully announce they have  
received instructions from Mr. Wm. Cox (who is about  
making considerable alterations in his premises) to SELL by  
AUCTION, at the Gallery, 54, Pall-mall, on Wednesday, the 13th  
December, and following day, at 1 precisely, the very important  
collection of PICTURES by the ancient masters, and by artists  
of the British school. This collection includes a number of capital  
pictures which have been entrusted to Mr. Cox for disposal by  
gentlemen well known equally for their love of art, and the splen-  
did collections they possess. The pictures by the old masters  
include many from the Coeurcelt, Viscount Harborton, and other  
celebrated collections (some of which figure in Smith's Catalogue  
Raisonné), viz.: the repentant Magdalen, St. Sebastian bound,  
and Portrait of Henrietta Maria—all by Van Dyck; 2 grand Land-  
scapes by Claude (engraved in the Liber Veritatis), two by Both,  
3 rare works by Albert Cuyp, 3 by David Teniers, 2 Figure Sub-  
jects by Jan Steen, 2 Cabinet Examples of Berghem; a grand Sea-  
piece, Backhuysen; the Salvator Mundi, by Leonardo da Vinci;  
two Gems by Jacob Ruysdael, an exquisite Work by Van der  
Heyden, a noble example of Velasquez, the Rape of Europa, Paul  
Veronese; grand Landscapes, Momper and Teniers; and many  
other beautiful Works by the Italian, Flemish, and Dutch masters.  
The British school is admirably represented by 6 Works by  
Sir Joshua Reynolds, P.R.A.; 5 by Gainsborough, R.A.; 3 by  
Richard Wilson, R.A.; 3 by Sir David Wilkie, R.A.; 3 by Con-  
stable, R.A.; 5 by Bonington; 2 by J. M. W. Turner, R.A.; 5  
by Old Crome; 3 by Sir Augustus Calcott, R.A.; 5 by Mulready,  
R.A.; 3 by Wm. Muller; 3 by William Dyce, R.A.; 2 by  
Patrick Nasmyth; and by examples of  
Arnold, G., R.A. Etty, W., R.A. Reinagle, R., R., R.A.  
Burnett, Faulkner, Stothard, R.A.  
Barrett, G. Fielding, Copley, Scott,  
Harry, J., R.A. Havill, W. Stark, J.  
Bridell, J. Lee, Lance, G. Solomon, A., A.R.A.  
Chambers, Geo. Leslie, C. R., R.A. Unwin, T., R.A.  
Copley, J. S., R.A. Leigh, Vincent, G.  
Colins, W., R.A. Morland, G. Ward, J., R.A.  
Cleland, Luke, O'Connor, Wilson, J., sen.  
Chalon, A., R.A. Ople, J., R.A. Wyatt.

May be viewed publicly on the Monday and Tuesday preceding  
the auction. Catalogues forwarded (gratis) on application to  
Messrs. Foster, 54, Pall-mall.

For Picture Sales, see below, and p. delxxxiii.

## GLASGOW INSTITUTE OF THE FINE ARTS.

THE HON. THE LORD PROVOST, President.  
DANIEL MACNEE, Esq., R.S.A., Chairman.

### THE SIXTH ANNUAL EXHIBITION

Will open on MONDAY, 5th FEBRUARY, 1866. Contributions  
received in Glasgow till Thursday, 18th January. Mr. JOSEPH  
GASSEN, 14, Charles Street, Middlesex Hospital, will receive the  
Works of Artists in and around London to whom the special Cir-  
cular of the Institute is sent, till Saturday, 19th January, but  
not later.

JAMES T. WHITELAW, Hon. Sec.,  
19, Royal Terrace.

WORKS OF ART or otherwise may be INTRO-  
DUCED at a CONVERSATION. Apply by letter only  
to B. B., care of Mr. G. STRAY, 30, Cornhill, E.C.

PRIZE MEDAL, DUBLIN EXHIBITION, 1865.

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Presenting, for the first time in the world, Solid Binocular Relief  
to the naked eye.

From 21s.

Also in smaller sizes, of exquisite finish, for  
LOCKETS, BRACELETS, AND BROOCHES.  
40, CHARING CROSS.

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*Morning Post*.  
"The reality and animation cannot be surpassed."—*Art-Journal*.

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List of Prices for all sizes of Pictures, as well as of the new  
Chemicals employed to produce the marvellous results of the  
WOTHLYTYPE, together with a Specimen of this beautiful  
Method of Printing, forwarded on application to the SECRETARY,  
United Association of Photography (Limited), 213, Regent  
Street, W.

\* Pictures, Engravings, &c., are beautifully copied by this  
process. A Catalogue of Celebrities taken by the Wothlytype  
process sent free by post.

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ARTISTS IN GLASS, WALL PAINTING, AND MOSAICS,

AND

DESIGNERS OF MONUMENTAL BRASSES,  
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AND AT

93, BRIDGE STREET, MANCHESTER.

TUESDAY, DEC. 19TH, IS THE LAST DAY FOR TICKETS.

1865.—TWELFTH SEASON.—1865.

## ART-UNION OF GREAT BRITAIN. ONE SHILLING PER SHARE.

1,120,716 Tickets have been sold in the eleven previous drawings,  
and 12,502 Prizes distributed, including 5,125 Paintings, in amounts  
varying from 200 Guineas downwards, being ONE PRIZE in each  
88 Tickets.

The DRAWING FOR PRIZES will take place on

SATURDAY, DECEMBER 30TH, 1865.

and will consist of upwards of

TWELVE HUNDRED PRIZES.

1ST PRIZE.—"PROSPERO'S ISLE"—A. J. Woolmer...£150.  
2ND PRIZE.—"LEGENDS OFF BOULOGNE"—J. J. Wilson...£120.  
3RD PRIZE.—"MARKET MORNING"—J. F. Herring...£85.  
4TH PRIZE.—"SCENE FROM 'OTHELLO'"—J. G. Middleton...£64.  
5TH PRIZE.—"LAST LOAD OF THE HARVEST"—C. H. Hart...£54.  
In the Exhibition of Works of British Artists, Manchester,  
and about 320 other Paintings from £50 down.  
[Particulars in Prize Lists.]

Tickets, ONE SHILLING each, entitling the holder to one  
chance in the drawing, may be had from the undermentioned agents;  
or will be forwarded direct by the Secretary on receipt of envelope  
(stamped and directed), together with postage stamps or post-office  
order for the number of Tickets required.

JAMES G. LAW, Secretary,  
39, Oxford-street, Manchester.

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G. Grantham, carver and glider, 374, Strand.  
J. H. Gladwell, printseller, 87, Gracechurch-street.  
H. S. Warr, stationer, 63, High Holborn.  
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**RODOLPHE HELBRONNER,**  
Decorative, Heraldic, & Ecclesiastical  
EMBROIDERER,  
265, REGENT STREET, LONDON,  
NEAR THE ROYAL POLYTECHNIC INSTITUTION.

### "PRIZE MEDAL"

Atte y<sup>r</sup> GRIFFINS, 44, High Holborn, W.C.

**MORING,** HERALDIC ARTIST, & ENGRAVER  
OF SEALS, DIES, BRASSES, &  
BOOK PLATES, IN MEDIAEVAL AND MODERN  
STYLES.

Arms sketched, 3/6 plain, 7/ coloured; Crest Die, 7/; on Seal, 8/.  
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224 & 226, REGENT STREET, corner of Argyll Place;  
AND AT 91, KING'S ROAD, BRIGHTON.

Every style of PHOTOGRAPH, from the CARTE DE VISITE  
to the life-size Portrait, taken daily—plain, in Indian ink, oil, or  
water colours to the highest finish. Open from nine till four.

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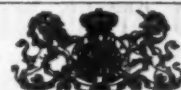
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MONDAY, 4th DECEMBER NEXT.

and on the 15 following days, at 12 o'clock precisely, in the grand hall of the Royal Horticultural Society of Belgium, rue Royale Extréme, near the ancient gate (called) of Schaerbeck. The following are the names of some of the masters whose works will be disposed of during the sale:—

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### AMONG THE MODERN.

H. van Asche, C. Bodeman, F. O. J. Bonnet, Ch. Briars, H. de Coene, C. du Cornet, P. J. Heilemans, J. Huysmans, B. C. Koekkoek, Eng. Verboeckhoven, B. P. Ommegand, P. F. Le Roy, F. Vervaeke.

The above pictures will be on view Saturday, December 2, from 11 a.m. to 3 p.m.; the collection can also be seen Thursday, November 30, and Friday, December 1, 1865, by all who are provided with tickets, which may be had on application to Messrs. Doncker, rue des Minimes, No. 14; from M. Vergote, No. 1, rue de Ligne; and from M. Henri Le Roy, No. 12, rue des Finances, at Bruxelles. Catalogues can be obtained, in London, on application to Mr. Farrer, New Bond-street.

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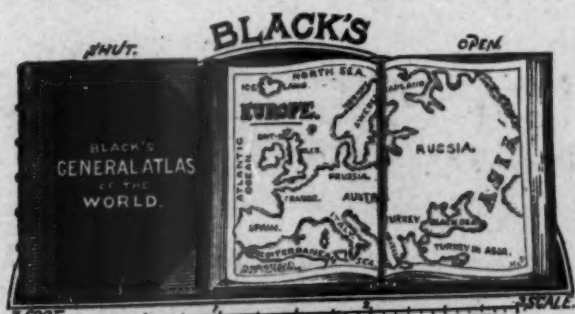
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